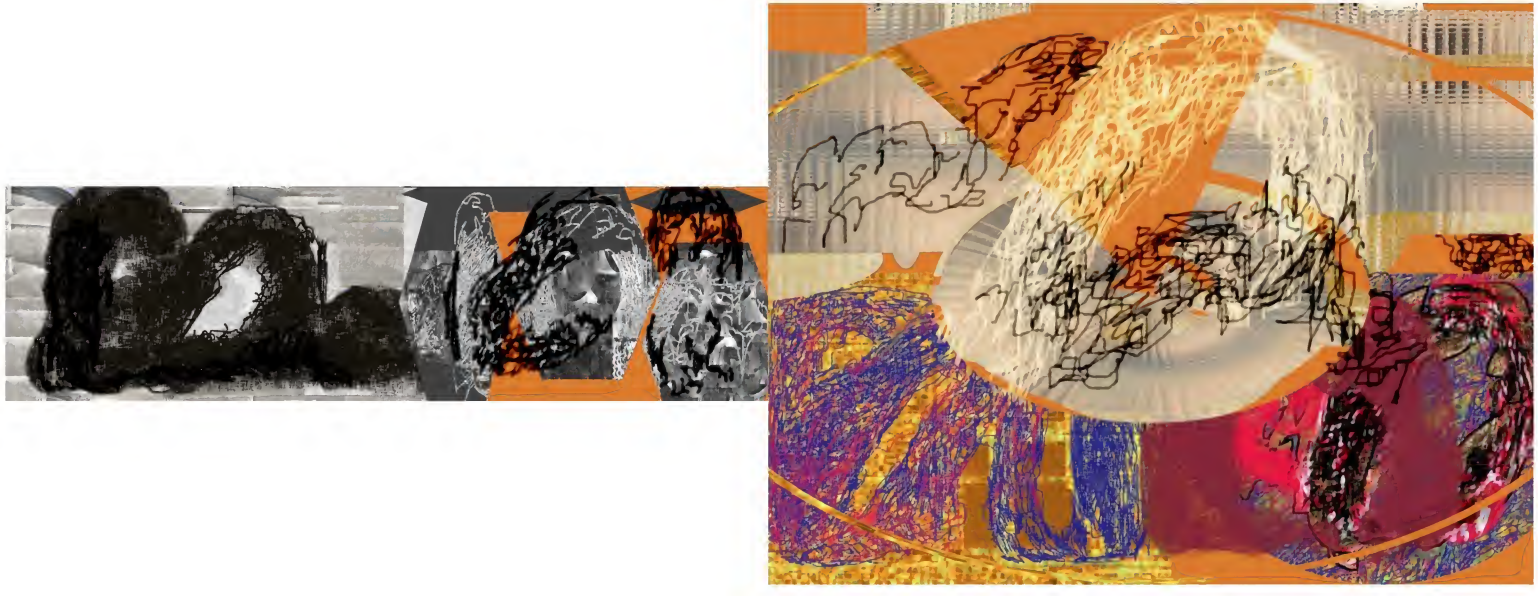
Aesthetic Drift of Drawing 2nd edition

Adumbrations of Semiotic Screens of Drawing

Edwin VanGorder



Aesthetic Drift of Drawing 2nd edition

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In speech pattern there is a linguistic drift or gradual change in sound that can perhaps be likened to the slight shift between continental plates which for example Smithson would no doubt see as relating to the "language" marking of space. For my purposes the drift experience is more specifically a relation of the mapping of meaning to materials in which the idea of transparency can relate its metaphor, and so - art philosophically via of the paradigm Glass of Duchamp. I found an intertextual motif in an originary project of relating different countries names for glass as kind of search engine to learn about them and their art and culture. This momentum actually brought surprisingly into focus the relation of language by which a layering over time marks our present consciousness, morphemes In sound value which relate on the basis of indicating connection to marking> the original Proto IndoEuropean cultures , Assyrian, Mesopotamian were formed on a sense of the word as related to the idea of making, the next layer of culture, Sanskrit, considered the broad array of moods in terms of many words for drawing which stand as a general verbal construct, and Greek built on the Sanskrit as was the Sanskrit on PIE organizes a rhetorical or canonical sense of trope as an indicator of poetic brachelogy. Within my drawing practice this book then takes a look at the Paradigm “glass” through “large glasses, and a reference to Hans Christian Anderson's “The Bottleneck, various After Images, and a host of like tropes towards discovering in the grapheme of marking the spread of meaning from art and language to Computer Art and Language….

The Rhizome organization once said I have a mock seriousness, I don’t know whether that’s an appealing or appalling appellation but I may draw like Leger tomorrow (Legerdemain)… (demain as traduce, (intraduce)- sleight of hand- day after tomorrow… or a famous computer researcher on computer origami) – all these have a canonical shaping of my consciousness which shows in this lattice of works in which I play with puns in reference to The Glass in real time Quite often one begins by a reference to Duchamp's roto reliefs in order to take up a theoretical salient and the Auto fille (roto relief backwards) takes me to the following heuristic rose” which is that I observe he paradoxically goes very conservative in The Glass in so far as the Edisonian mapping on materials of idea, via phonograph (ball of string with hidden noise) as diverted then via Duchamp's visual or oculist witness (as) is in that term relating the Cyclopean Masonry antecedents of the camera eye to a series of allegories related to the “bow and the lyre” So- To repeat: I am Beginning with a prior project of using different cultures words for glass as an introduction towards the traductions art may find in new circumstances I developed a number of projects which the following text approximates and which ranged for example the followup series, placed in real time (i.e. like a performance of very fast punning drawings) for example: reference to Hans Christian Anderson's Bottleneck as an idea of art as synecdoche in time, notes on the Bottleneck as having a message, no message,or self message, another series ,Large Glasses i.e. the oculist set looming large, and then again the attendant idea of an After Image Series, along the line an Instant Classic series seemed appropriate, and another playing with Cimabue's X as relating chiasmus to yellow as an underdrawing color

As mentioned my works place a number of ideas that play with puns in real time, characteristically I place a drawing in social media of my facebook on line sketchbook and then drawing very quickly elaborate the series in that real time to an attendant audience of sorts.

To explain that I have to present the idea of semiotic screens in language, between making, mood and mode which in language map to the structures of ProtoIndo European language involved with “making” in morpheme structure, Moods in Sanskrit, and modes in Greek, all built on each other and in their excavations overlapping as well as devolving to contrasts of reveal or “etchants” : but really , as well, in the family : Marcel via modes, Raymond via a Cyclopean making, and Jaques Villon a mood such as is the Sanskrit dedication to many words for drawing as verbal effectuation towards broadest language. Heraclitus is borrowing from the Sanskrit pyros or fire devolved of Apurana or drawn bow and anayuranna or drawn net (i.e. net effect, osmotic, like sound whereas the bow darts to sight.) Thus in his series of puns ranging Pyros to Phaedrus (luminous being) Phaiton- punishment Paeon- Hym, phaeron- blossoming he matches, the luminous gas, the litany of the chariot, the blossoming of the bride and of course the occulist witness (the malic mould's, in their maliciousness of course Pun-ishment…)

In the course of respective apperception towards the glass as intertext my own work then picks up on large glasses, i.e. the non- cyclopean photo eye and instead the focus that is the strangeness of our vision…and linked to this aperceptive process then the idea of after image on a metaphysical scale…

The fracturing of this arche or origin is natural,, the opaque region at the top of the original (theoriginal) glass makes of that opacity a kind of etymology as “gloss” which from the protoEuropean “gel” became glossum , and references amber, which successive photo modes (sepia, Albumin) also relate in “retrospect” Towards this what occurs to me is the “perspective object” which eats up the field and I create a kind of circulating Attic Porch to demonstrate this.

The bottleneck, as an example of a gloss on origins I borrow from Hans Christian Anderson is an example of a word both object and idea, like fire and this then becomes a kind of bridging idea. In time, the after image as well devolves to another plane, that of justice, i.e. “just marking” and I range this between a reconstructing into Cimabue's crucifix and then a new level of Yellow, his drawing color, as emblematic of the scission and decision between the chromatic and value scale out of which marking emerges. Thus as well, there is a meditation on fresco as bridge between art and language and computer art and language give that Lillian Schwartz related the computer to the color analysis of fresco, and of this threshold there are then all manner of openings upon the cyber synopia, and displacements.

The Rhetorical mode of “interlacing”, (structuring the pattern of repeating parts and wholes) occurs to me in a dimension in which I reference “software arguments” as a departure from the otherwise intertextual modus operandi you witness… out of this then come gels, chromes, explosive cloning into drawing passage and so forth… and in terms of successive photo fields I also play with the idea of these photographs of each other leaching into drawing or “yesterdays news of yestermoment and vice versa. And- finally, some speculation on drawing on an eraser… in the cyber mood mode and make.

Aesthetic Drift of Drawing

Line of logic: the track and trace of semiotic screens or the world seen through language in this case the drawing intersection which forms the act of configuration as that broad nature of thinking which is language a(s meaning:: that which is a referent to the very act of reading the nature of making according to moods and modes within ,the grapheme or morpheme as graphos or entity of marking,

Adumbration (to foreshadow or trace a sense of developmental time) may in drawing accrue via the intertextual referent to paradigms as altered is the aesthetic I generate in the following field of play and work as art and language become computer art and language per cyber drawing.

Distances: from distiendre or the tint by which bleaching or leaching color creates a contrast which in time reversed meaning to become the act of applying color as that contrast direct… of gel to glossum the PIE glass relates distiendre to distance (looking glass) and glossum as a color- amber which formed an early color spectrum notion, altered to relating umber (like umbrella) a shadowing, shows in adumbration as to overshadow, foreshadow, partially outline, plan refer to paradigms in proleptic time like the Balducinno as an aesthetic drift or umbrella : these shifts of position invite the broad range to various media that drawing encloses and develop's as its sense of being a kind of verb identity i.e. “action” drawing.

Thus drawing permits the idea of a cenotaph or sculptural mass related to an absence to carry the resonance of the supporting lines of logic in rhetoric i.e. the relation between anaphora and cataphora,the former in its starkest demarcation meaning towards repeating words or phrases in successive sentences but aligned really therein to a brachelogy or constitutive combination of a broader consideration of scale developed over time by linking a reference to its source. Where that source is considered as brought forward to attention integrating the present moment as diexis or context is the relation of an antecedent time,whereas of cataphor that sense of remove to broader abstraction brings the birthright of proleptic time full circle.

In the drawing an originary drawing which gets my attention because it has Byzantine quality is developed by exploding it to wings making of these memorials the opportunity to construct a bridge over the pylons, and then considering the absence of color or remittance, to sculpture, indicated by sculptures own history of relating to ceramics and glass windows the idea of tint as etymologically a reversal of an original meaning of taking away color restored to language in a reversal of meaning gives the relation of an adumbration aesthetic meaning “foreshadowing”, trace events and conjecture as the etymology of umber over amber, amber being the tone of glossum or gel as glass (transported as paste) which assimilated to colors between tinted glass and smelt crystal as an amber set of association borrowed from the natural trace of drawing materials inclement to the ochres and earths, while the umbre or umbrella , shadow, darkening, indicates the presence of the chromatic scale meeting the foretelling of the value scale i.e. drawing.

The interest of anaphora is a broad art and language domain which marks in particular the human sense of time which computer art must meet at its difficult difference and assimilative brachelogies to be.

Sign of the Seal of Structuralist Impulse

the difference between that which is intertextual or refers to another source, in relation to that which is endophoric or an element of a text-source is a paradox identified by early computer programming efforts which realized that the computer in order to recognize the part must see the whole but to see the whole must recognize the part. The humor then is in the very consideration of the problem, wherein the semiotic means by which we read reality according to our act of reading is placing within that act of reading a mirroring – we create a symbolic logic within the identification which poses the answer as question and question as answer, to see the whole we make the part symbolic of the idea of the whole, to see the part we make the whole symbolic of the part, the act of symbolization is something we see only as denominations between categories.. Therefore than a world somehow entering our senses, (as though walking into a house) meaning within construction is diversified to all these elemental pauses which for example have been identified by Lacan, Deleuze, Bal, to the color white as a froth of mirrors and valence of the mind … we perhaps think in the way some schizophrenics recover i.e. by a "sealing over". In some strange way that which is incredibly complex and that which is directly simple cross a midline and integrate. I suspect drawing as a verb, a gathering as Sanskrit uses it is the essential scoping of the sign and seal that pertains to the best potentials of considering structuralist impulse.

https://youtu.be/ebFvVr8m3L0 (https://youtu.be/ebFvVr8m3L0)

Wholes and Not wholes

This thesis concerns the relation of semiotic screens within drawing, seeing the world through language in terms off drawing as relating to the cohesiveness of making, mood, and mode integrating parts and wholes as between the intertextual relation to paradigms, the semiotic reading that occurs within the artist's act of making and the moods or intense variety of strata and material to mind mapping that relate to the canonical explication of time within marking system and discovery.

The idea of a drift is related to the geological drift by which is hinted the structural sense of geology, as also relating to language drift of tone, and building architectures, from the Proto Indo European making impulse to the Sanskrit poetics marking integration to a vast terminology for drawing and the Greek forwarding of these making and moods to modes of rhetoric, trope, and categorical thinking as art and aesthetic.

Art for art's sake, aestheticicsm derives the Greek Asw or grommets of fate to an internal ordering that was sympathico to the Matisse ideal, drawn to some extent from asceticism of VanGogh which within Arles (Awl in French) was the order established historically by St Hilarious the Bishop… VanGogh as a troubadour of impressionism marked the Arlesian tradition, by which troubadors distributed news, but also in their dialect which was not understood by the nobility, therefore Arles has a forked road: on the one hand the internal order of self reflection away from worldly order as again reflected in the design ideal of Whistler and Mastisse, and then again the sense of underground resistance within a dialect.
Askance and skepticism I recognize in a critical etymology Mola provided (Brancusi- the White Works) for "skirra" as root of sculpture- relating the graphos of semiotic readings across media, along the way I have noticed also the term derives as well from scapos or the rhabdos divining rod become progressively scepter, schippen, scape, scour, and cept as in accept, precept apperception and so forth: I hope you will accept my invitation to look at enclosed book of drawing notes and friend me as well if you are interested in the daily output of drawings and notes I provide toward the general idea of drawing as semiotic between art and language and computer art and language.

https://ia601503.us.archive.org/7/items/ScreensofDrawingArtandLanguageRevisited/ScreensofDrawingArtandLanguageRevisited.pdf (https://ia601503.us.archive.org/7/items/ScreensofDrawingArtandLanguageRevisited/ScreensofDrawingArtandLanguageRevisited.pdf)

seeing the world through drawing is seeing world through language, the conditions of experience are semiotic within their conditionality.
In the artists book enclosed you will find me taking up the theme of glass, originally as lenses intertextual to The Glass but using different cultures words for glass to view into them. Along the way realized the transparency of language involved had to do with Proto Indo European, Sanskrit and Greek layering's of a semiotic arrival which includes of "skrr" or the Assyrian link between graphic and sculptural availability the compounding linking of language in which skirra indicates, scape and along the way the evolution from "gel" to glossum (amber) and so "adumbration" if I may make the note of invitation to my own facebook site which works in these dimensions of interest as a daily online sketchbook-journal…

Sporadic Presocratic: The Byzantine scholarship took in the idea of interest in knowledge as a way of seeing the world and this was their sporadic connection to the PreSocratics and sense of things drawing together.
Foretold in Byzantium: Sporadic PreSocratic Journeyman 1
Byzantine hats: I have always suspected Morandi borrowed from Piero a version of the interesting Byzantine hats that signified an encapsulation of cultural potency.

The block in traditional sculpture and drawing has a different life in cyber space, what is a "block" at that meta level? The following engage the question as including the projection between softness and hardness, self reference as in stating a civilization, etc…
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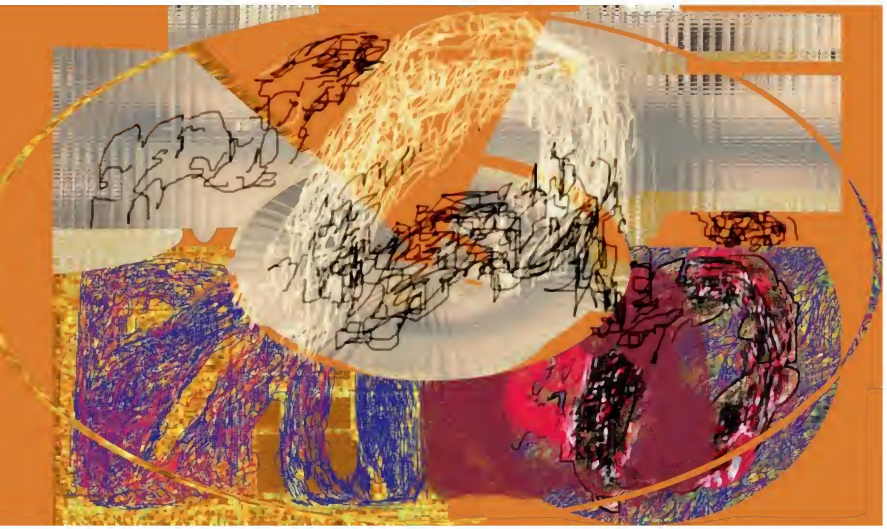

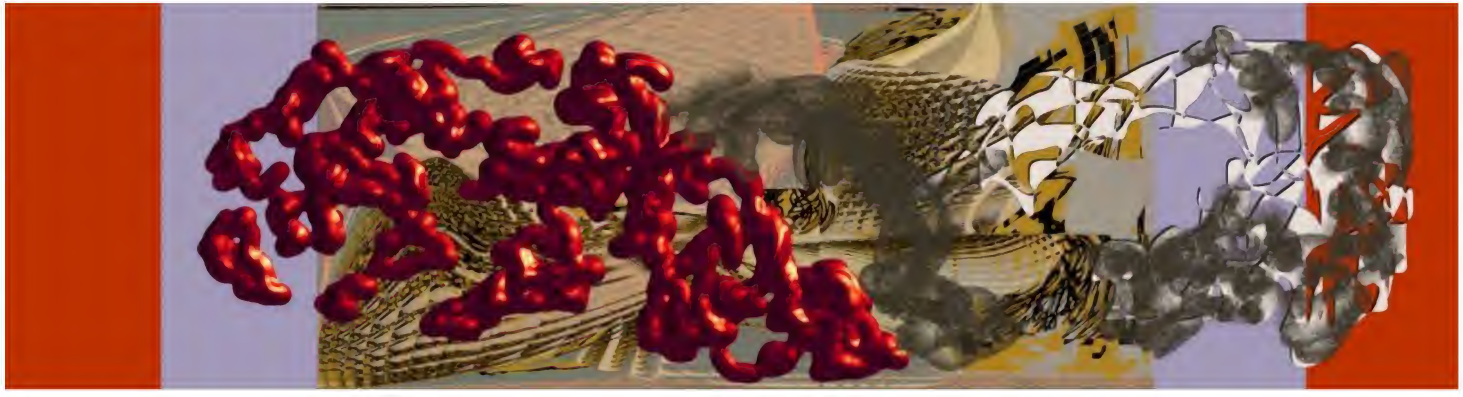

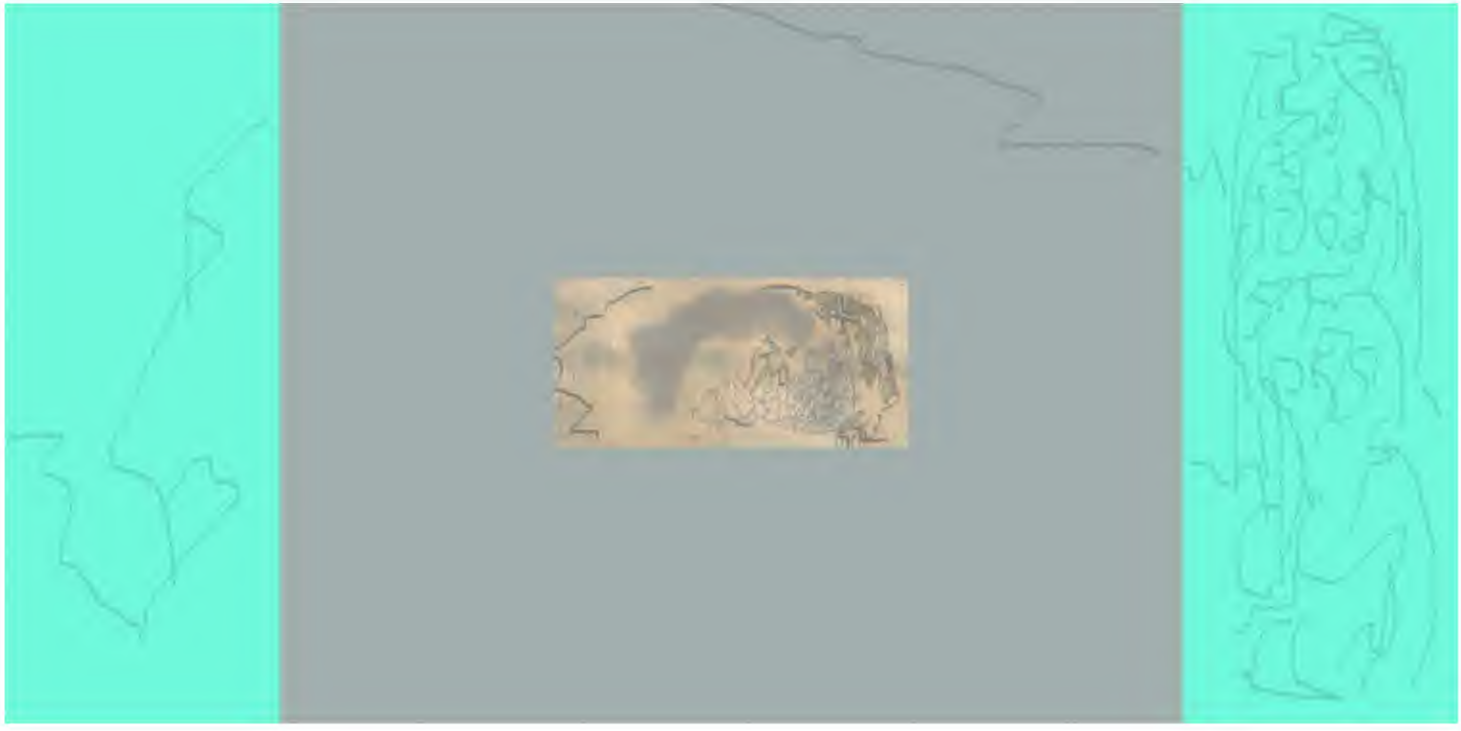

notes on the bottleneck;
"about the bottleneck..."
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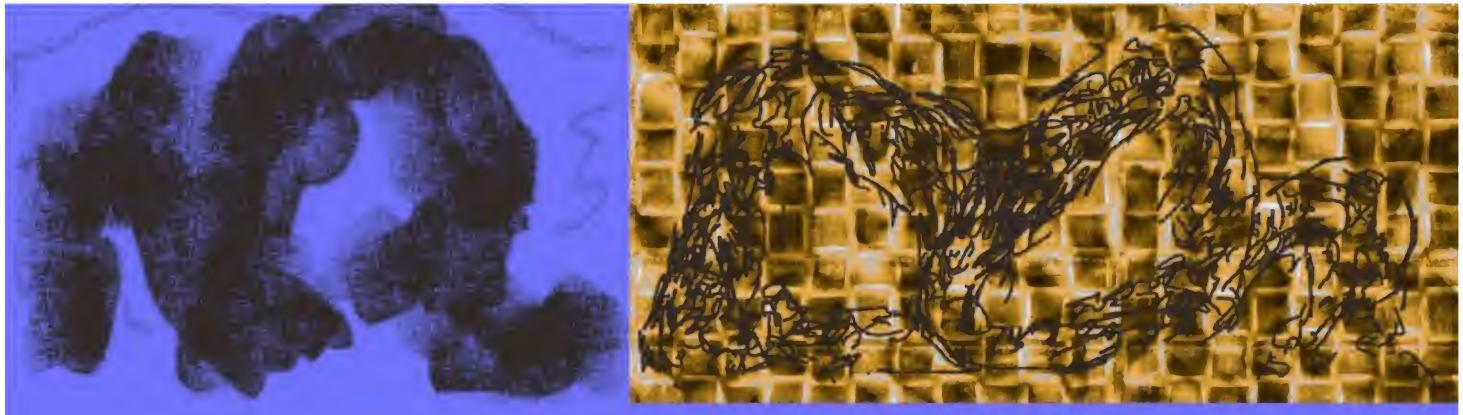
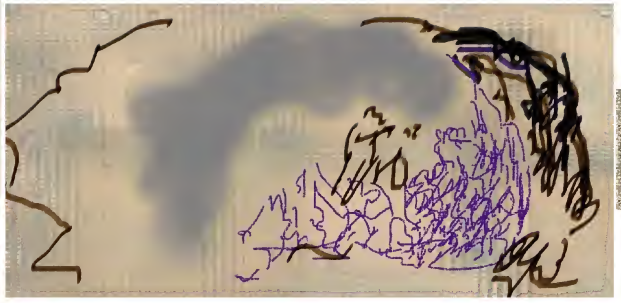
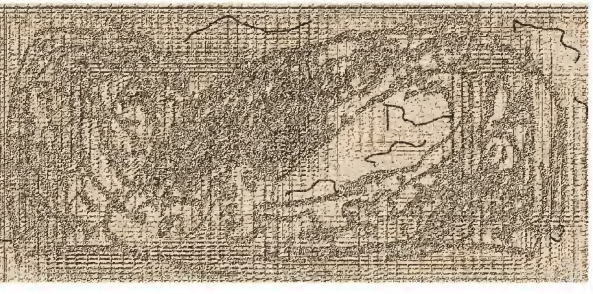
v neck avatar of Vasari
I mean about..,
Cenino Cenini _house
ware into kiln...kin...

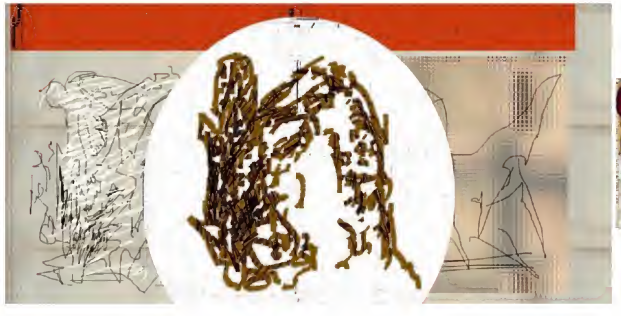


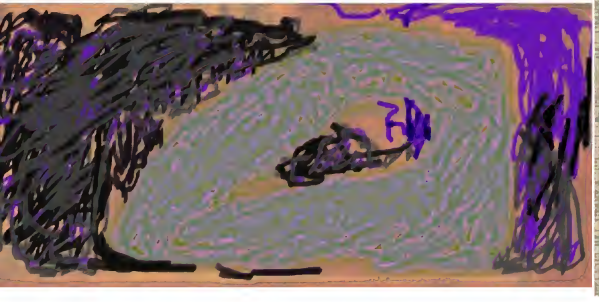
2- consider the muscle tone of the bottleneck bowtie:
(polyphonic polymar...)

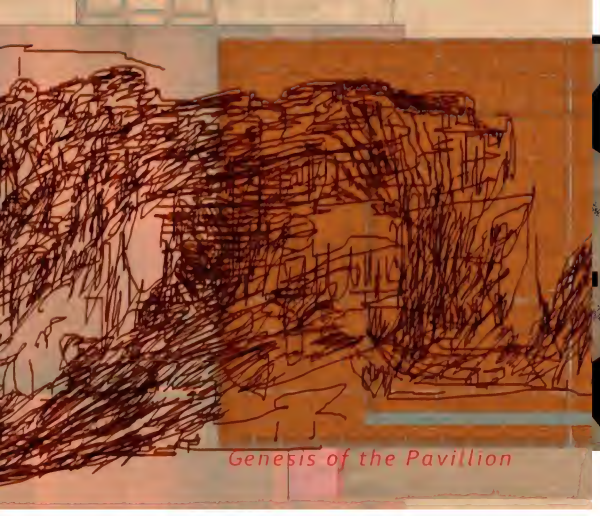
3- Tectonic Plate with Bottleneck -Bow Tie- Aesthetid Drift- Linguistic drift- and Chiasmus Straits...

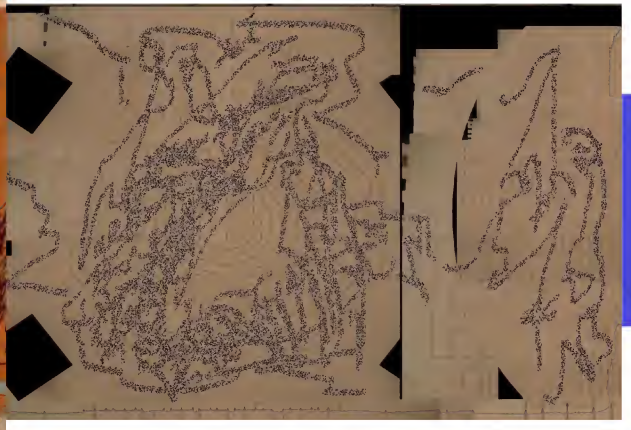


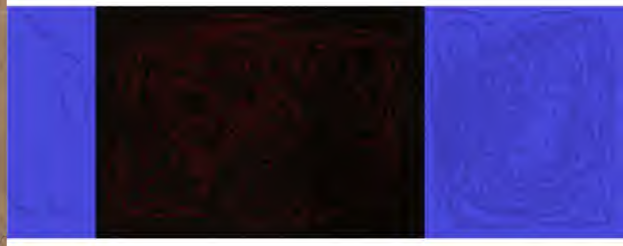


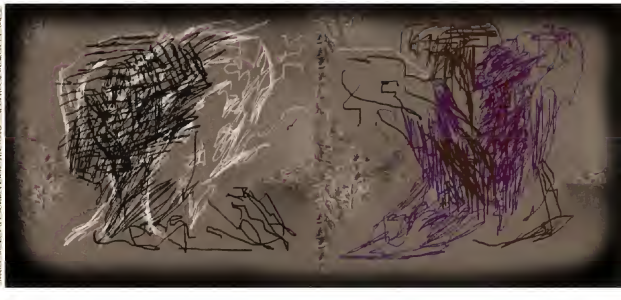


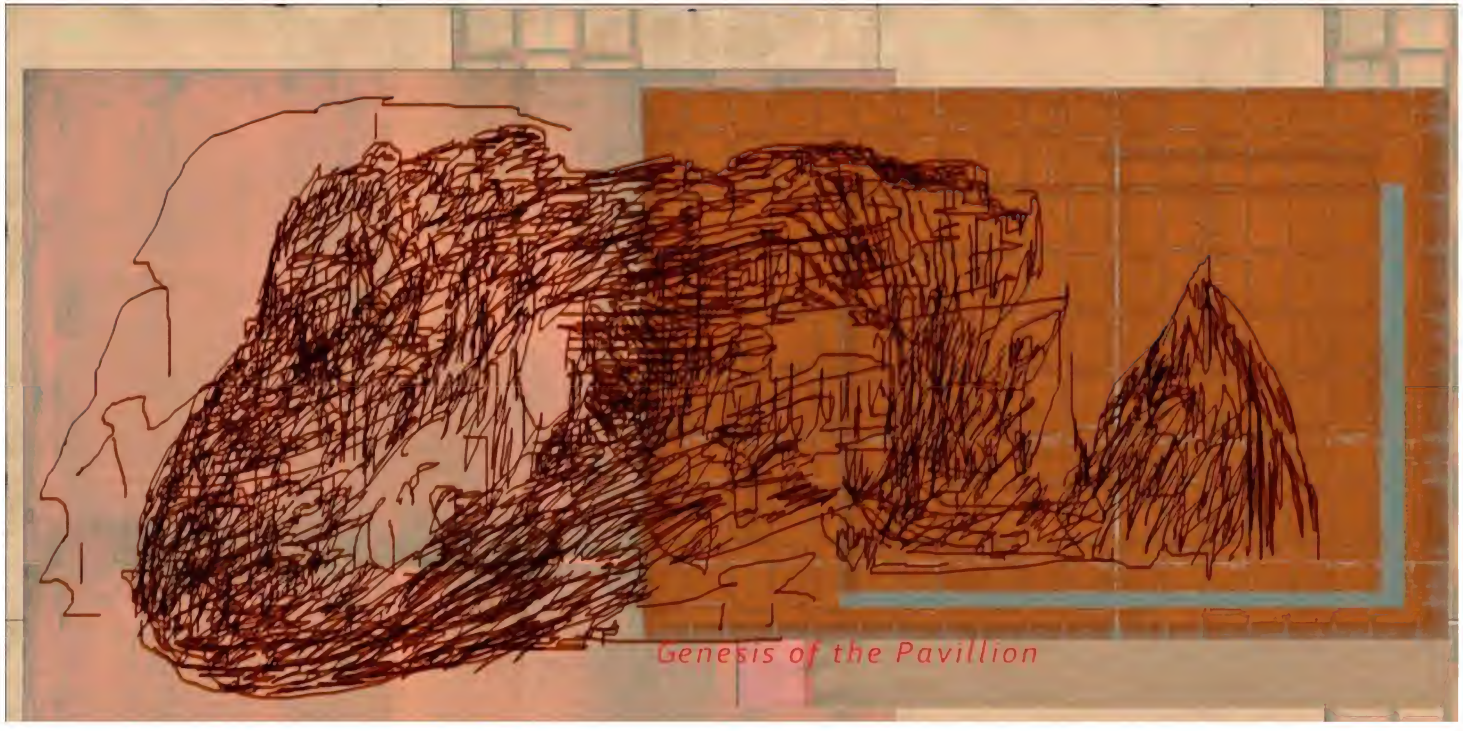



Genesis of the Pavillion





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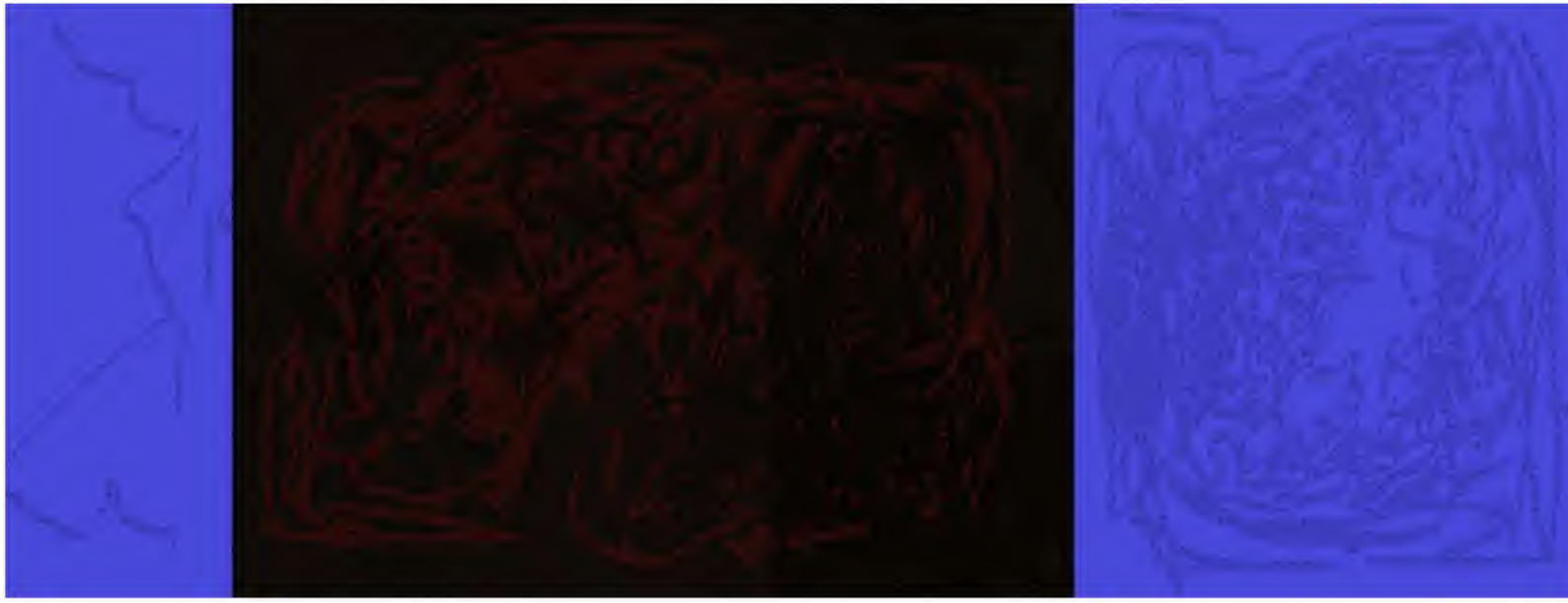
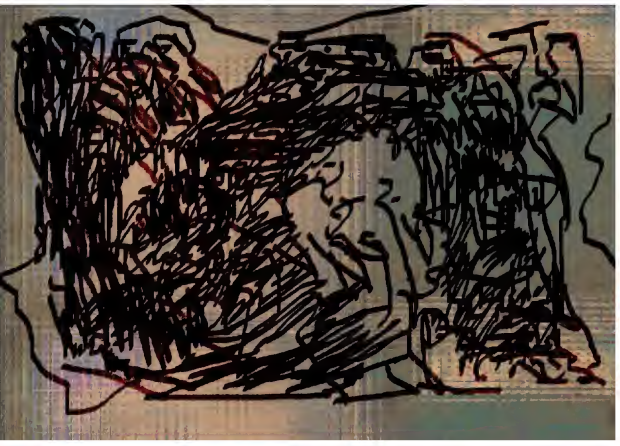
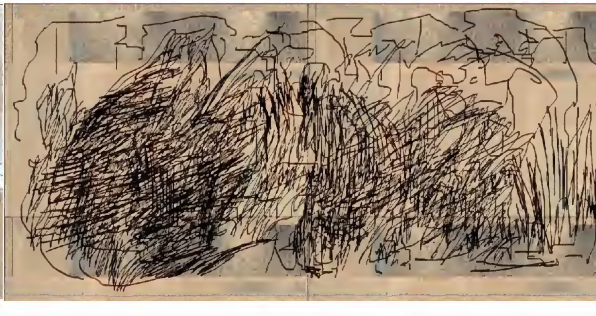
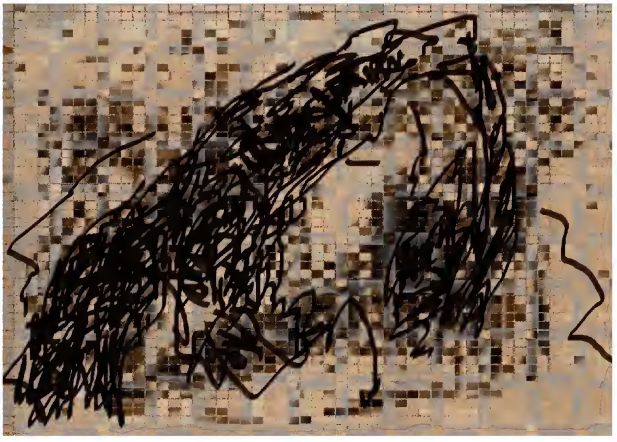


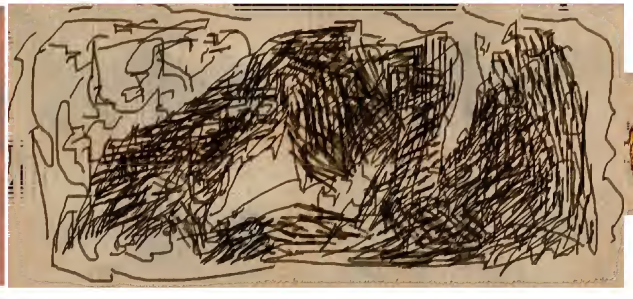
Sky Writing





PIE-: "reg" = mood generator "gen"= that which [it] produced, worn- word (see raw): regeneration regency dragon draw

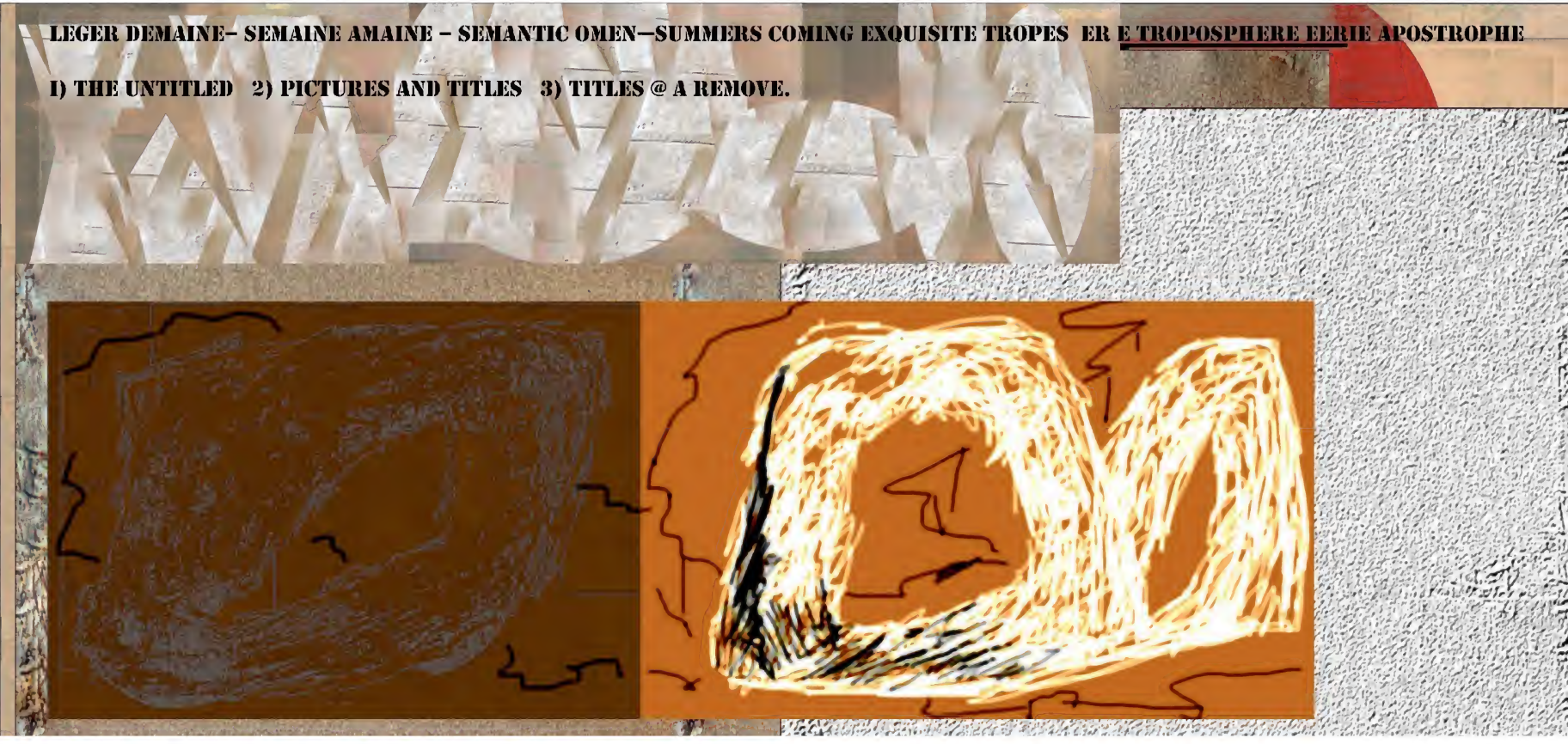


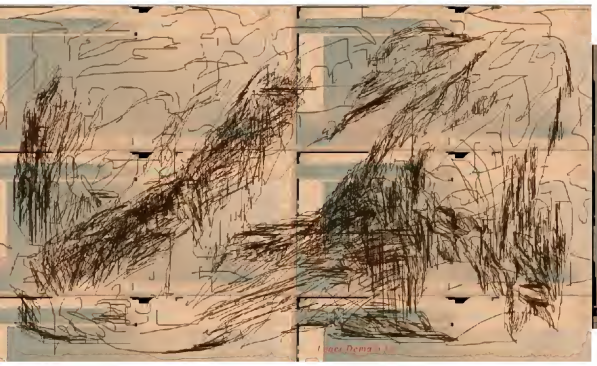


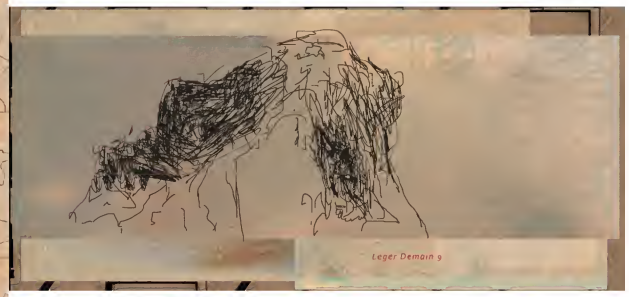
LEGER DEMAINE– SEMAINE AMAINE – SEMANTIC OMEN–SUMMERS COMING EXQUISITE TROPES ER & TROPOSPHERE EERIE APOSTROPHE
1) THE UNTITLED 2) PICTURES AND TITLES 3) TITLES = A REMOVE.

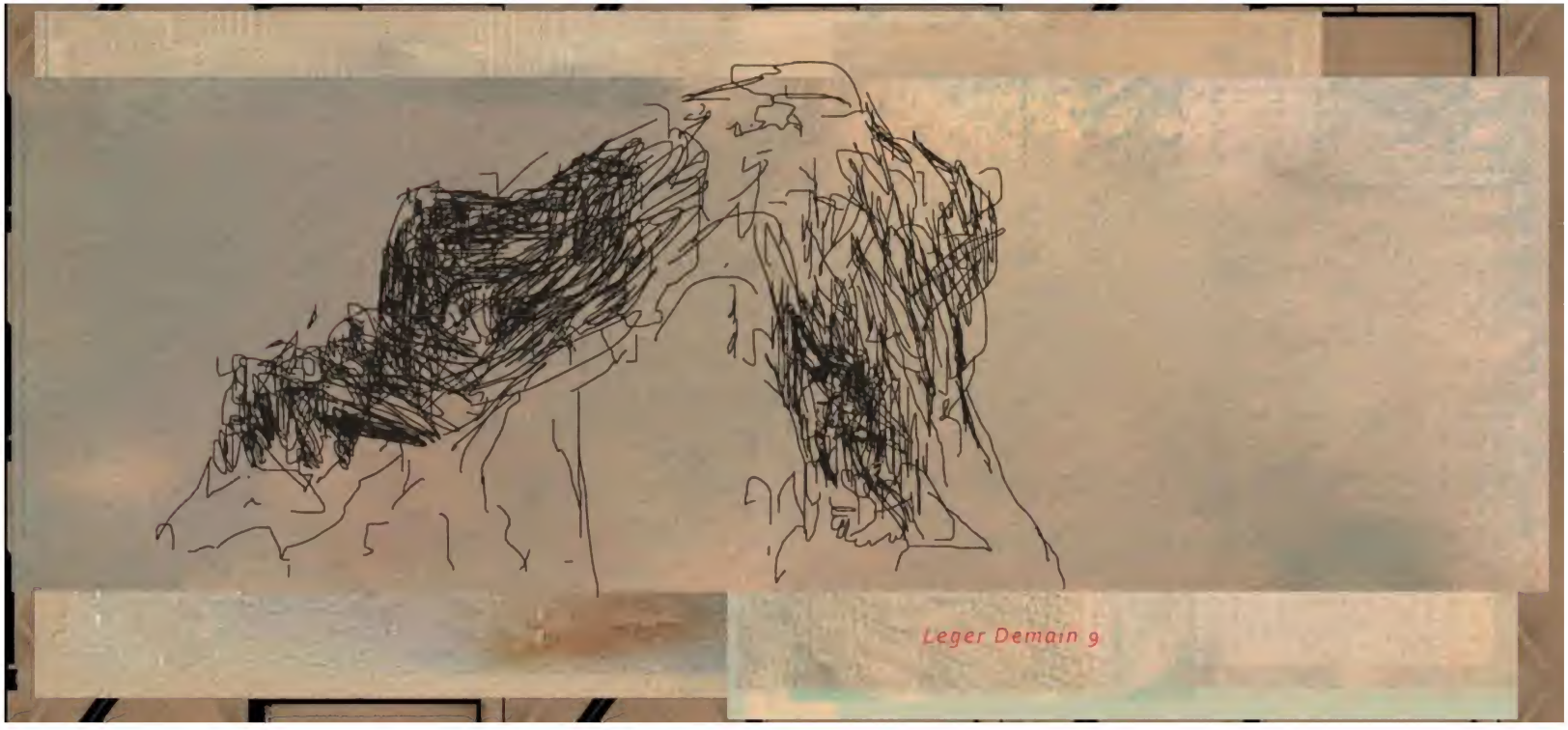
LEGER DEMAINE– SEMAINE AMAINE – SEMANTIC OMEN—SUMMERS COMING EXQUISITE TROPES ER E TROPOSPHERE EERIE APOSTROPHE

1) THE UNTITLED 2) PICTURES AND TITLES 3) TITLES @ A REMOVE.






Leger Demain 9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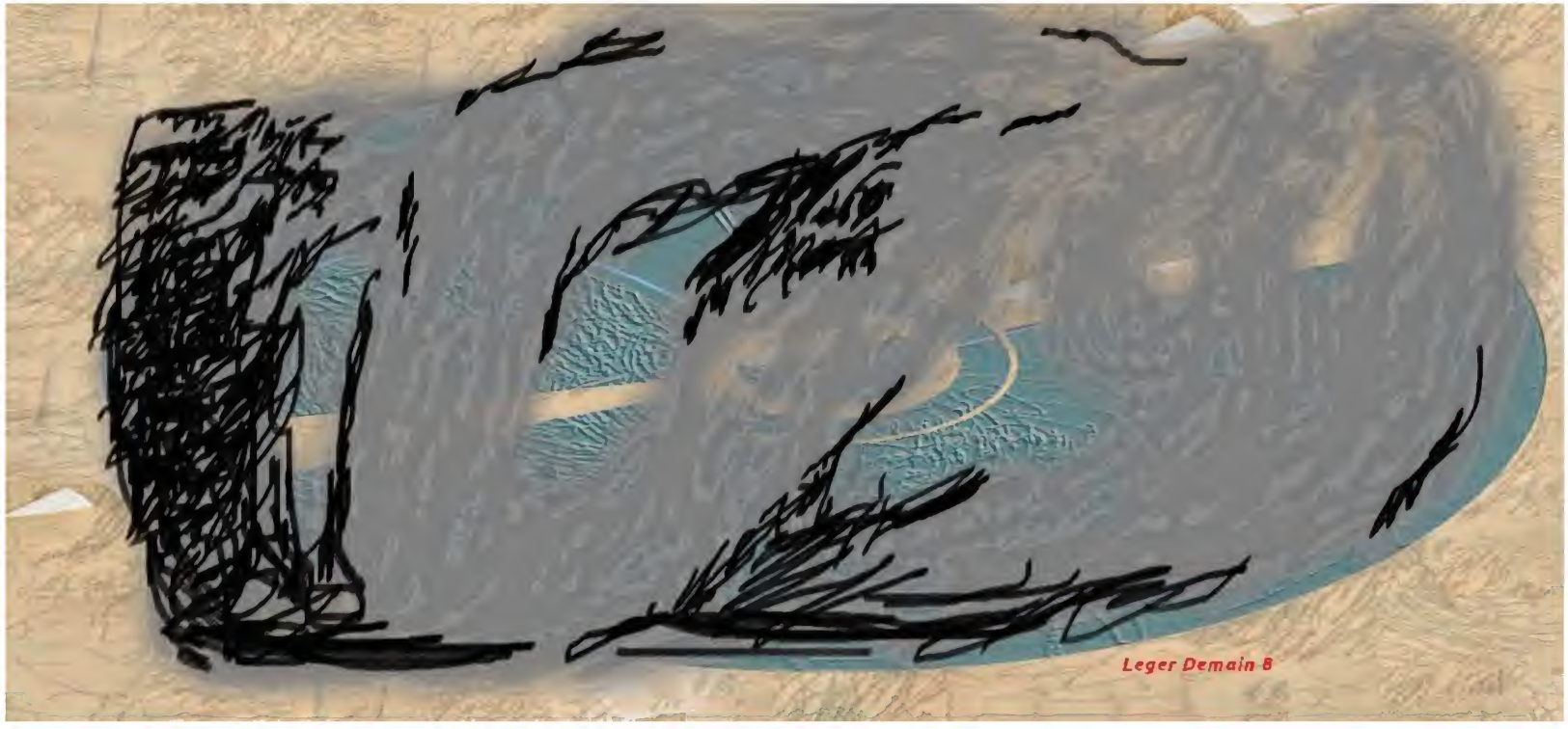
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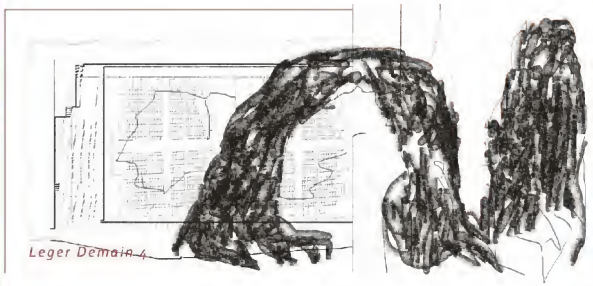
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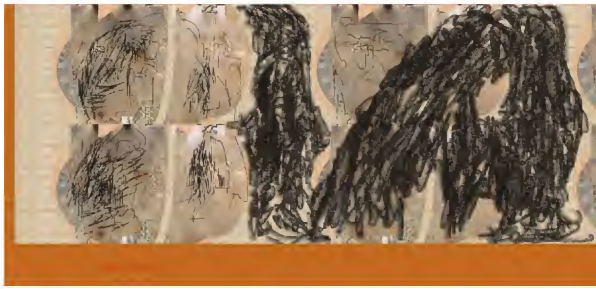
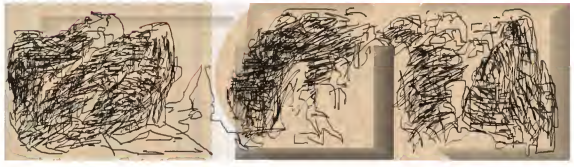
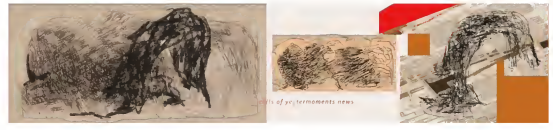
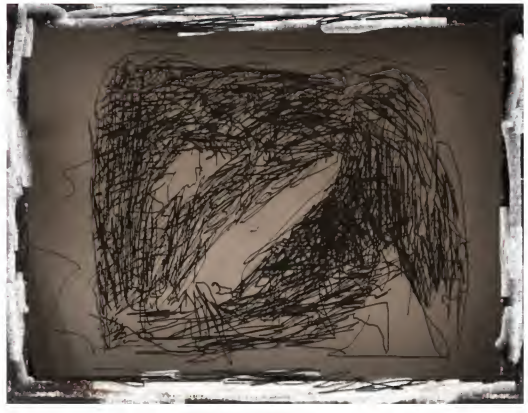
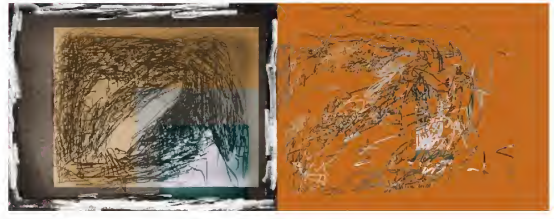


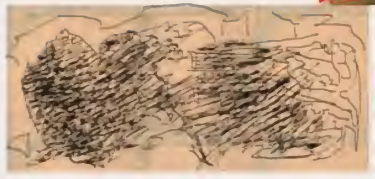
P.I.E. (proto Indo European) : SOUND
BITE ETCHANT: "AGOS" (FAULT)



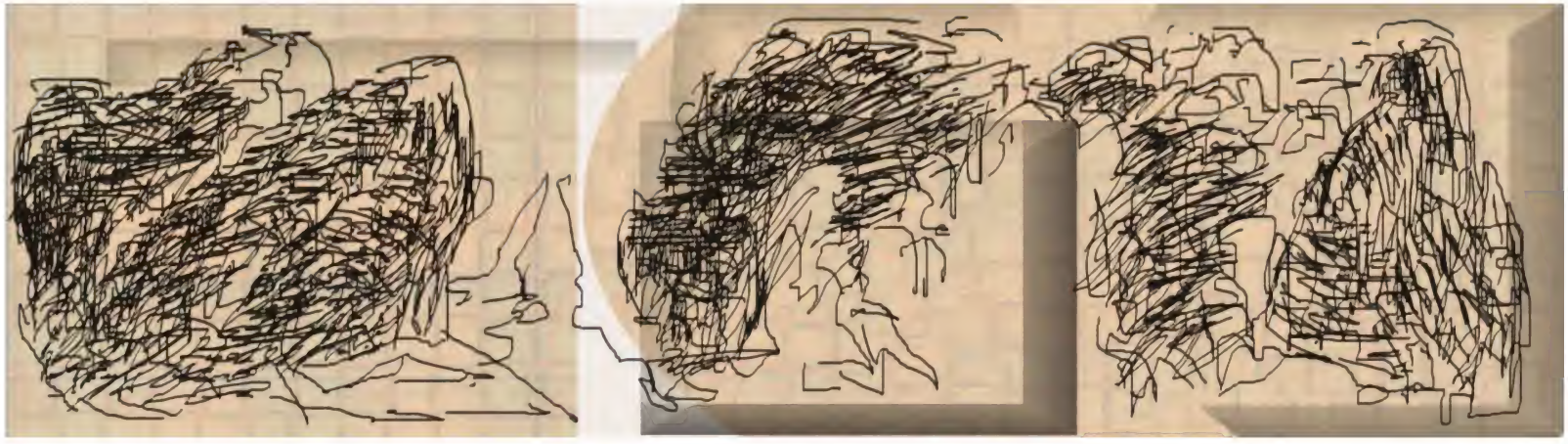


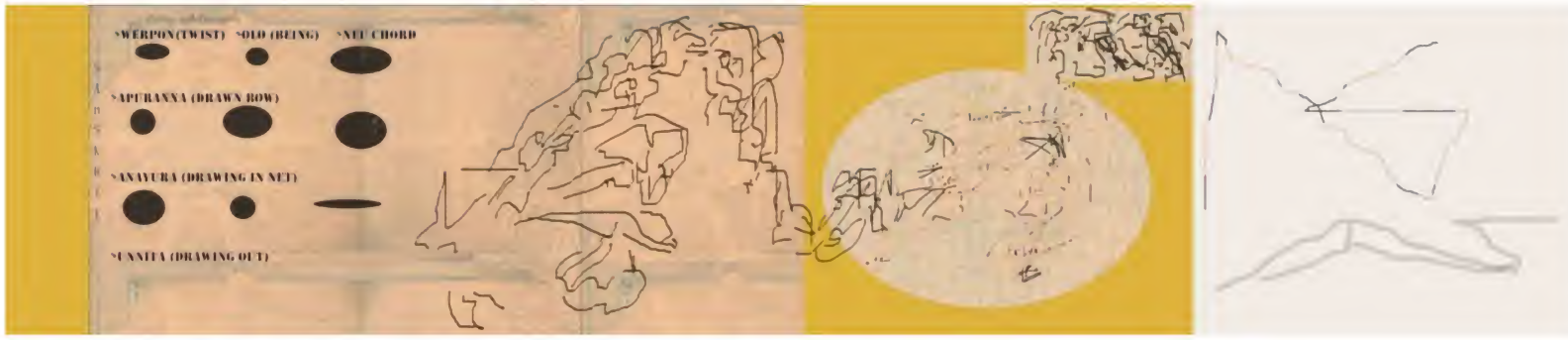


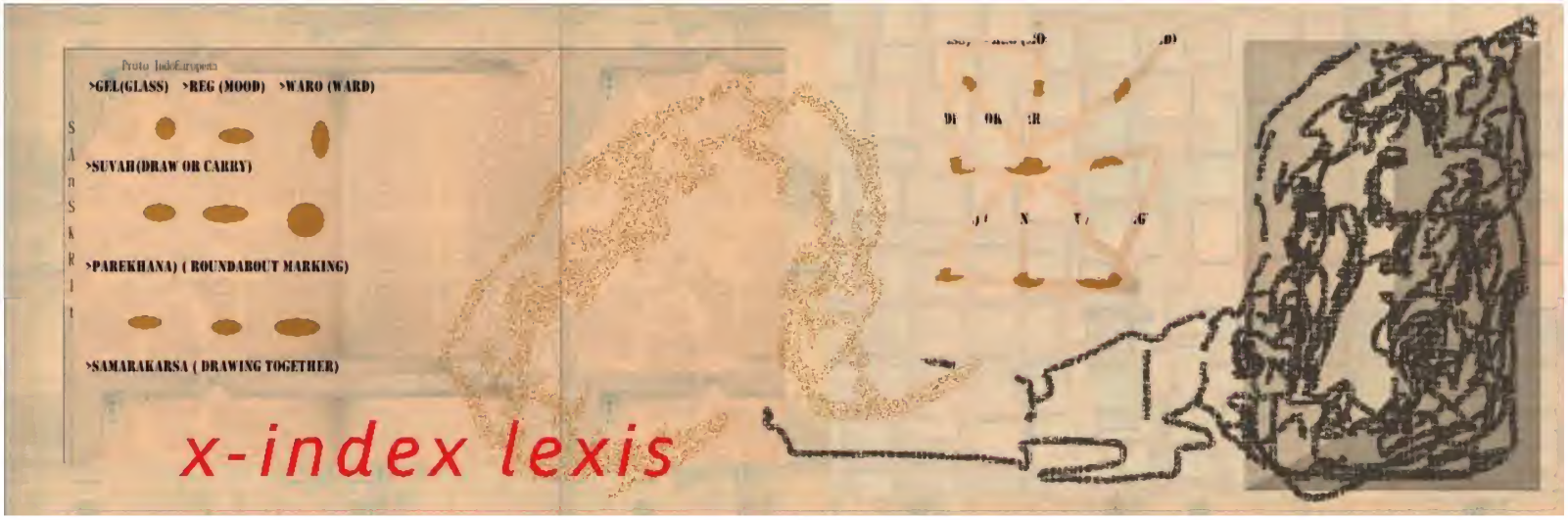


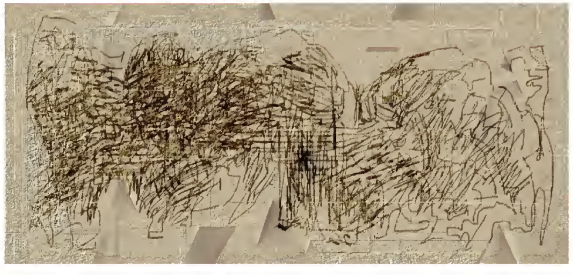


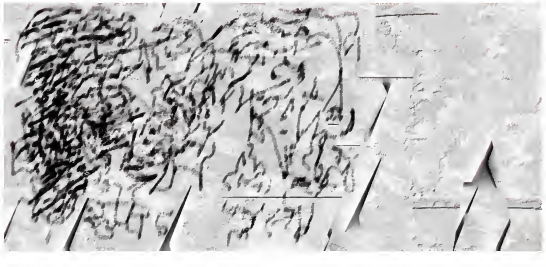
cells of yestermoments news

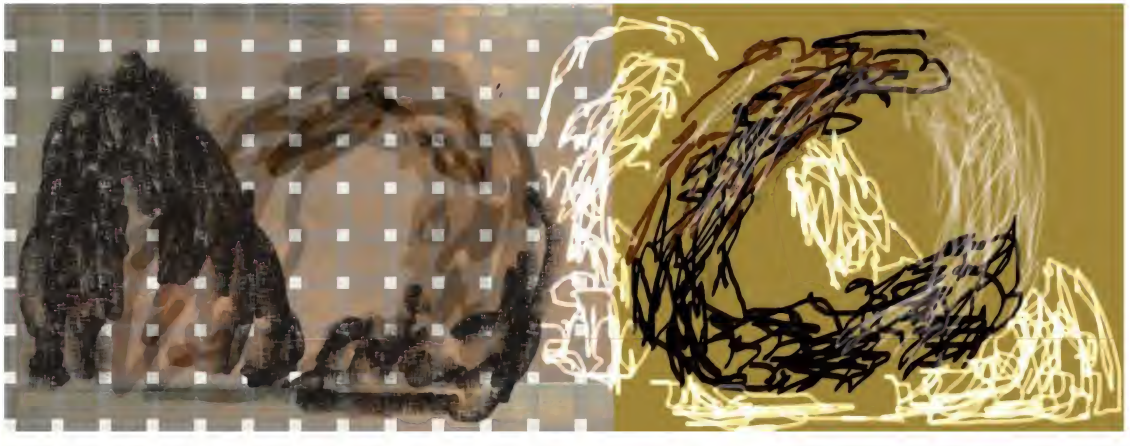


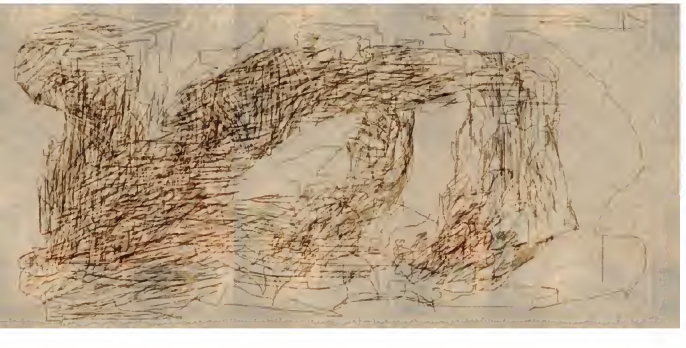

*WERPON(TWIST)
*OLO (BEING)
*NEU CHORD
*APURANNA (DRAWN BOW)
*ANAYURA (DRAWING IN NET)
*UNNITA (DRAWING OUT)

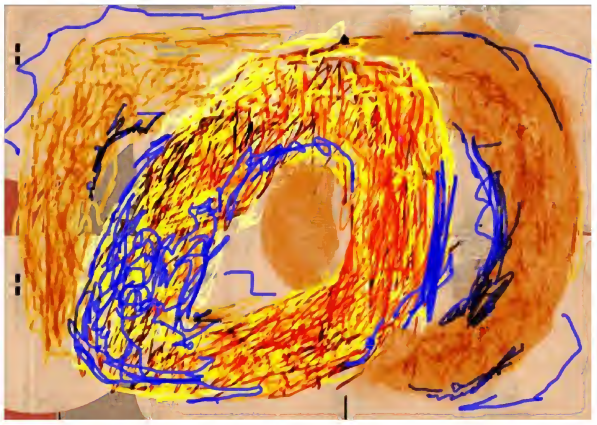

Proto IndoEuropean
>GEL(GLASS) >REG (MOOD) >WARO (WARD)
SANSKRIT
>SUVAH(DRAW OR CARRY)
>PAREKHANA) (ROUNDABOUT MARKING)
>SAMARAKARSA (DRAWING TOGETHER)
x-index lexis

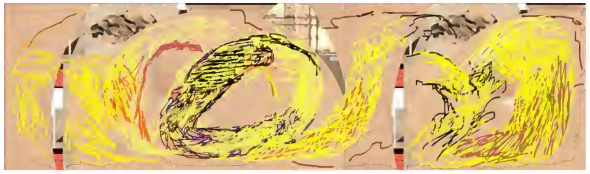


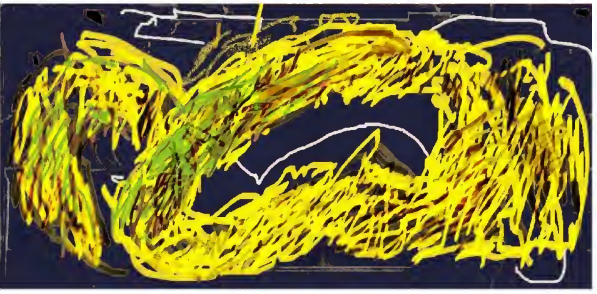


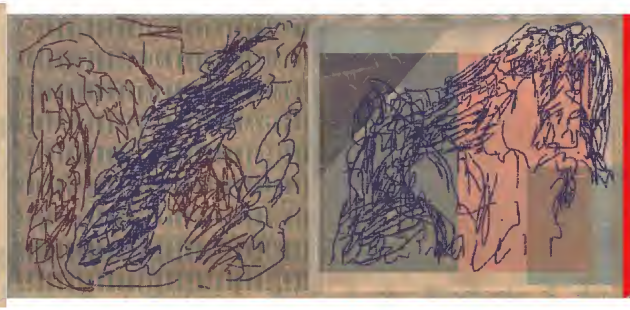


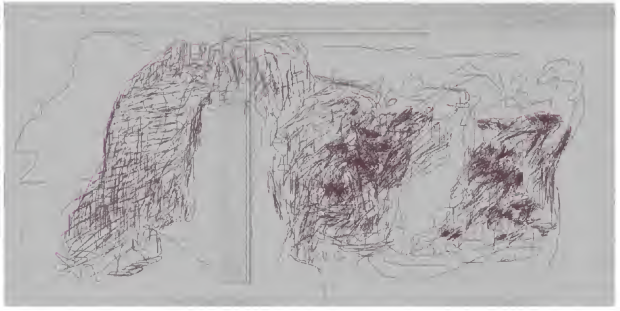












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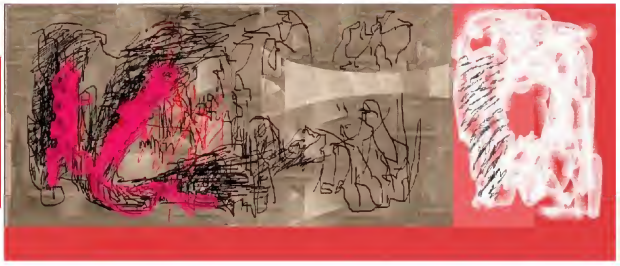
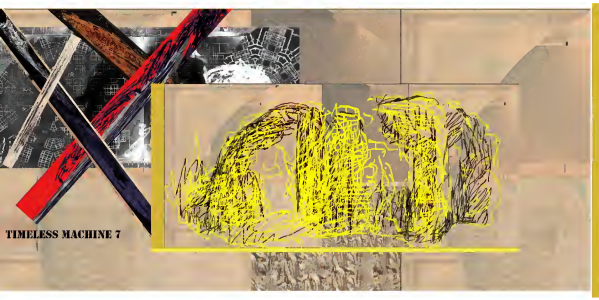
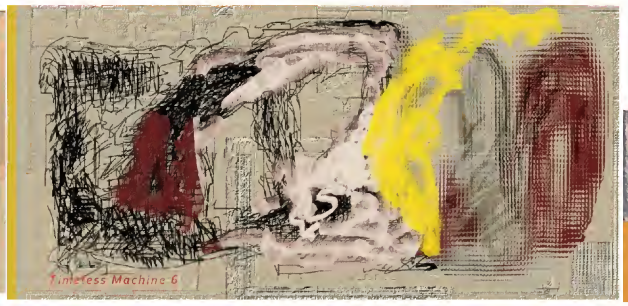



TIMELESS MACHINE 7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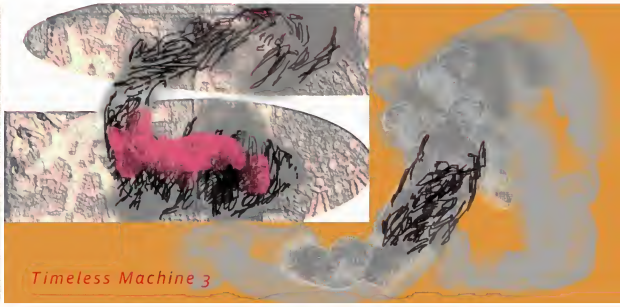
Timeless Machine 3

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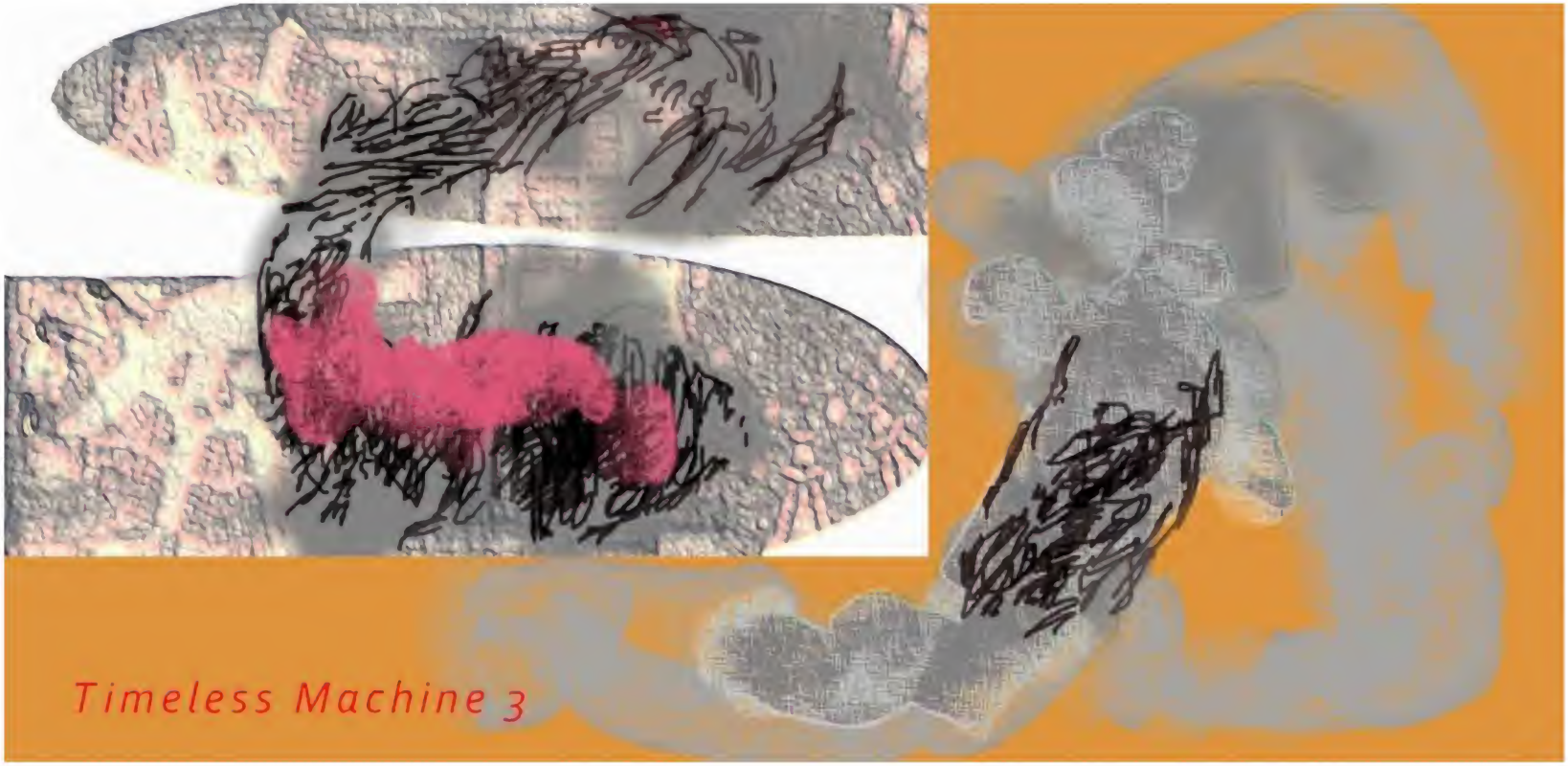
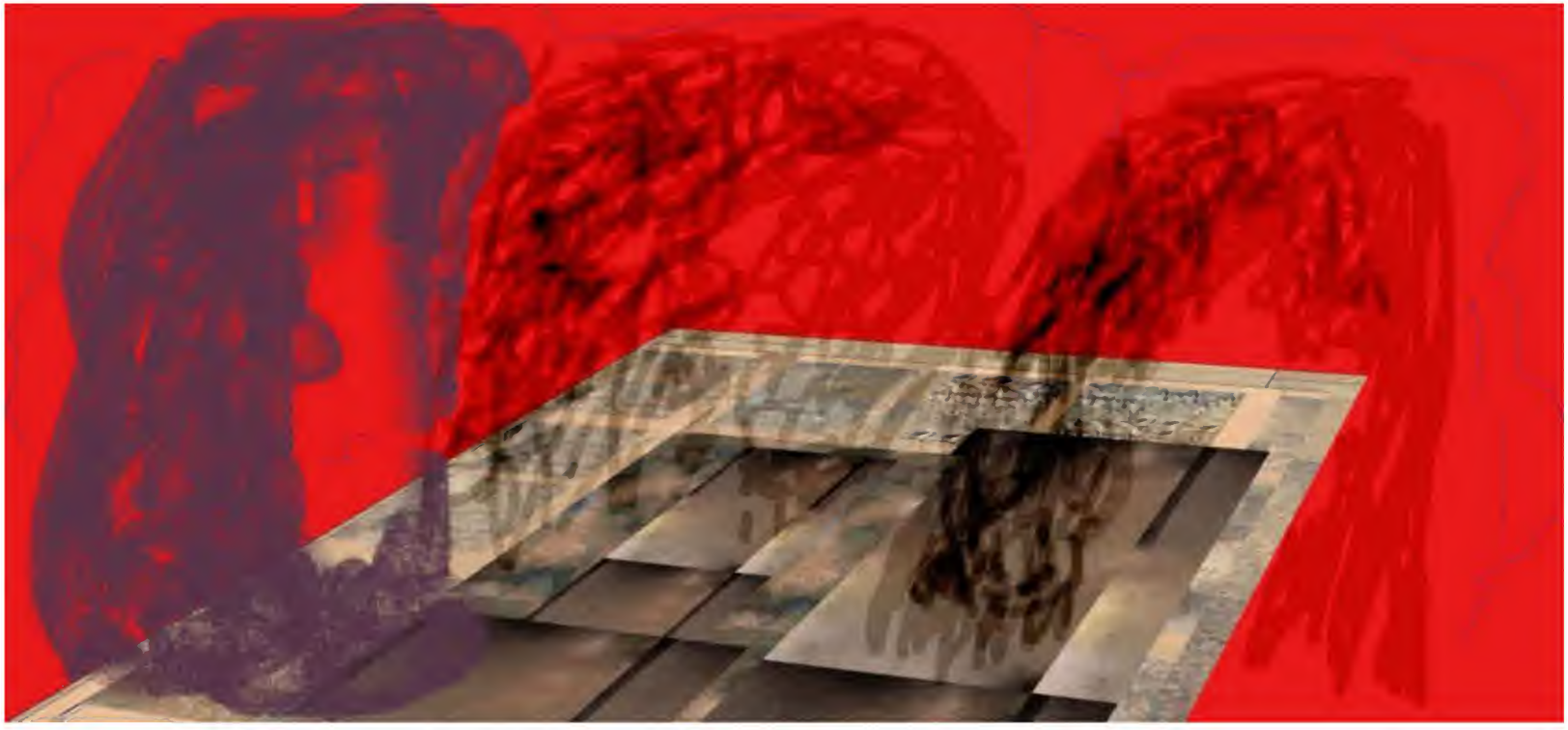
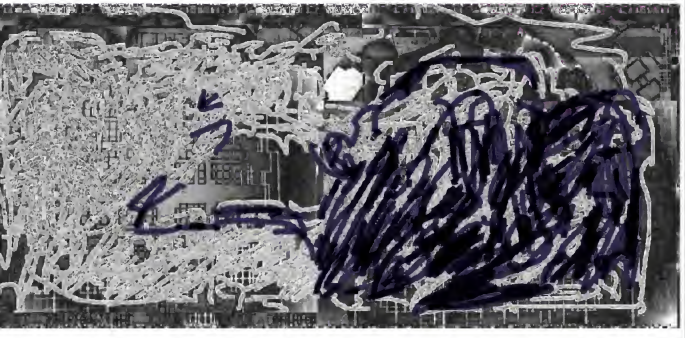
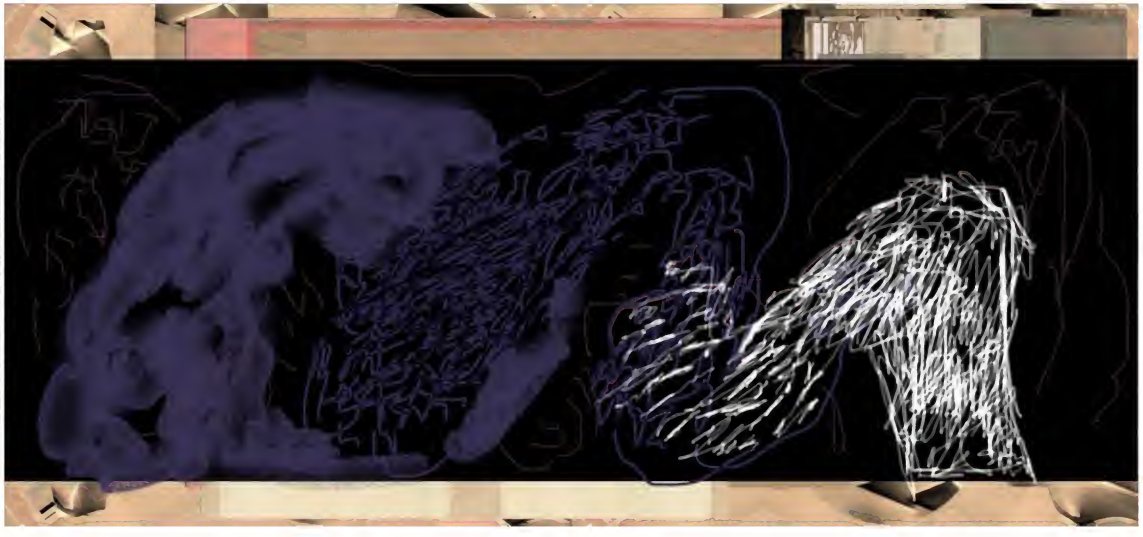
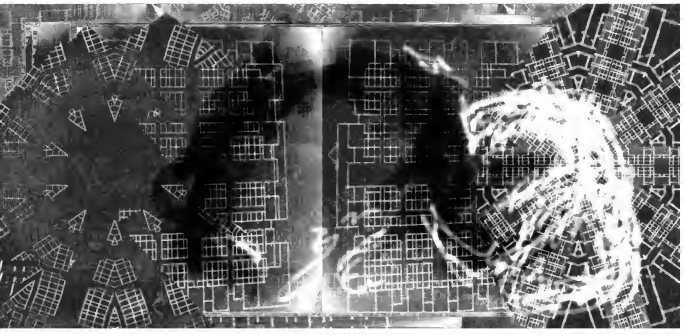
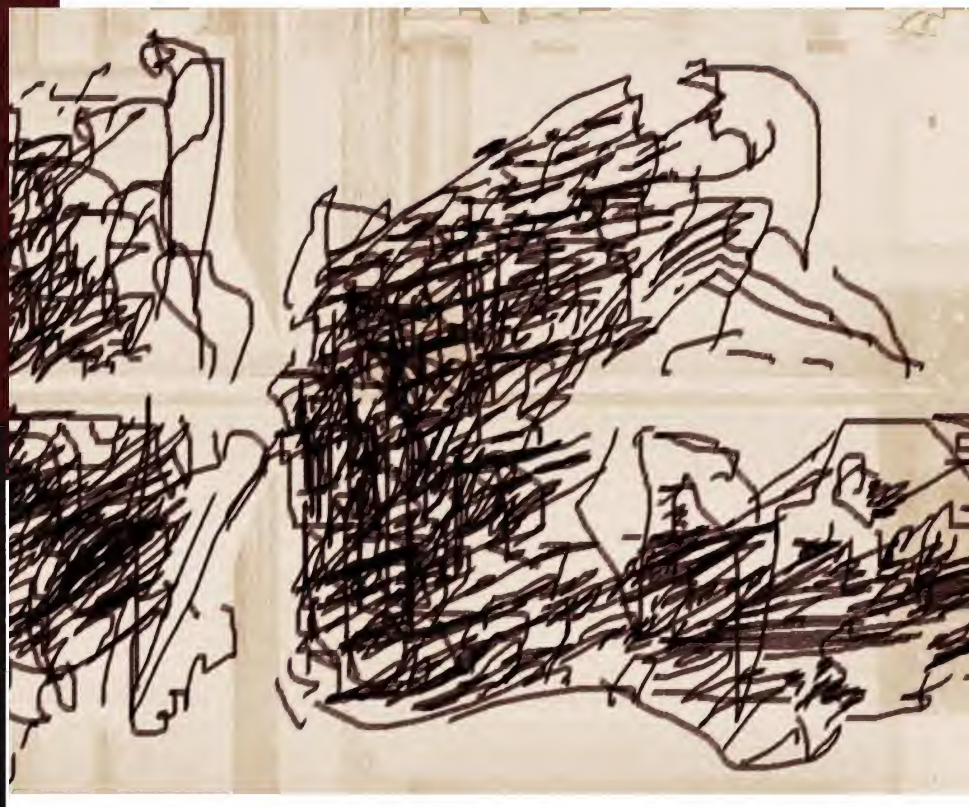

Timeless Machine 3

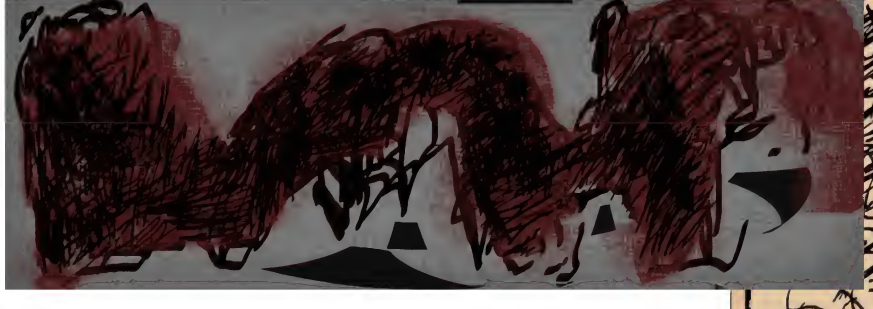


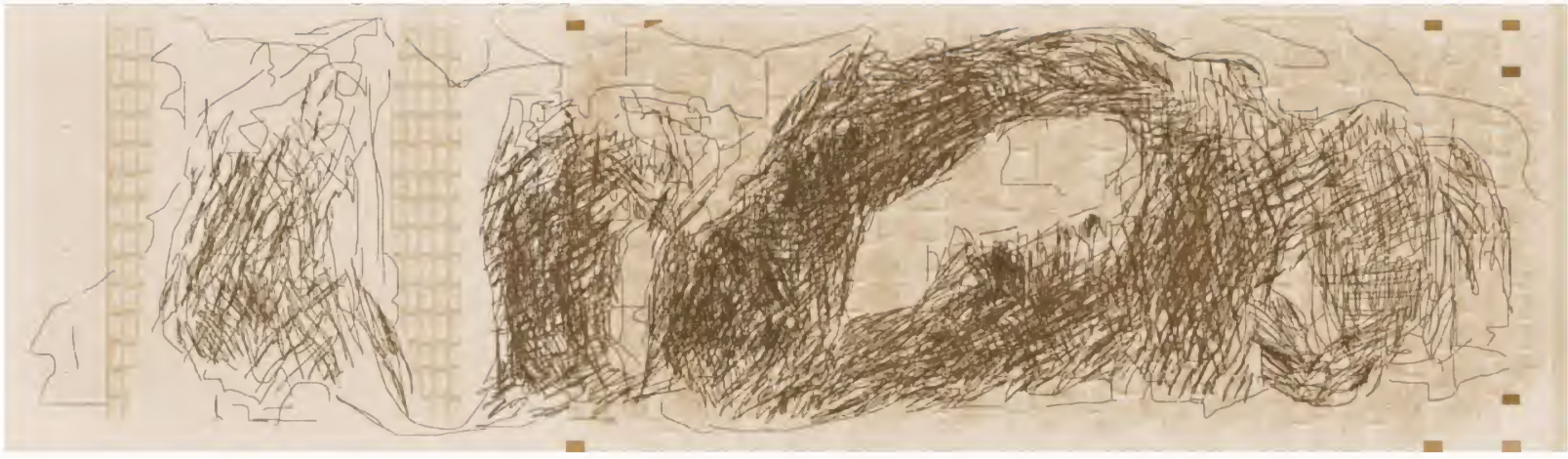


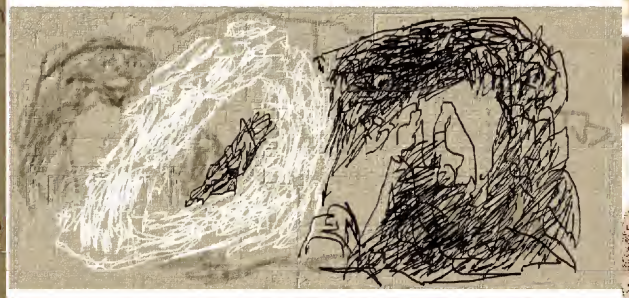
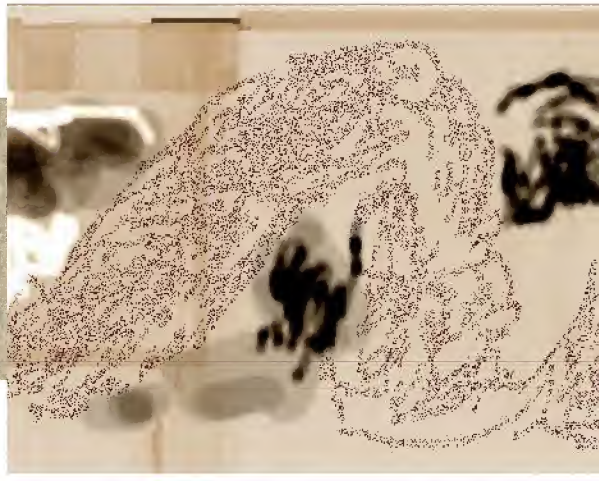
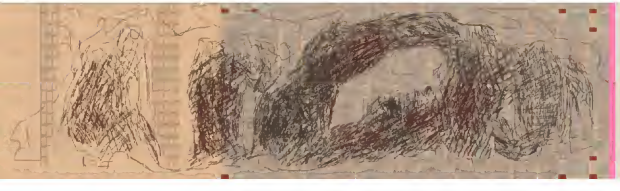


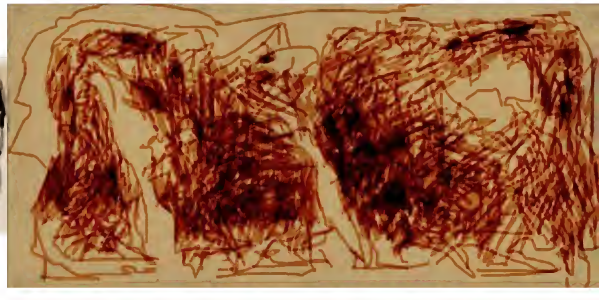


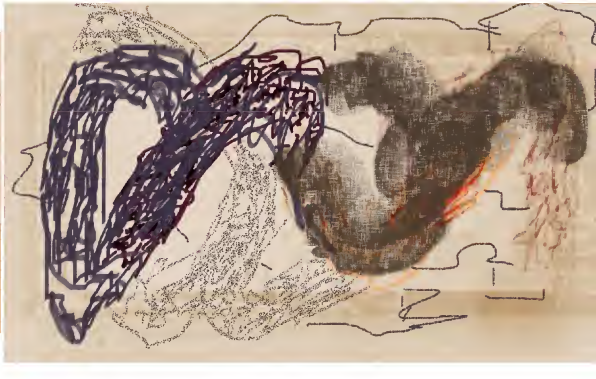


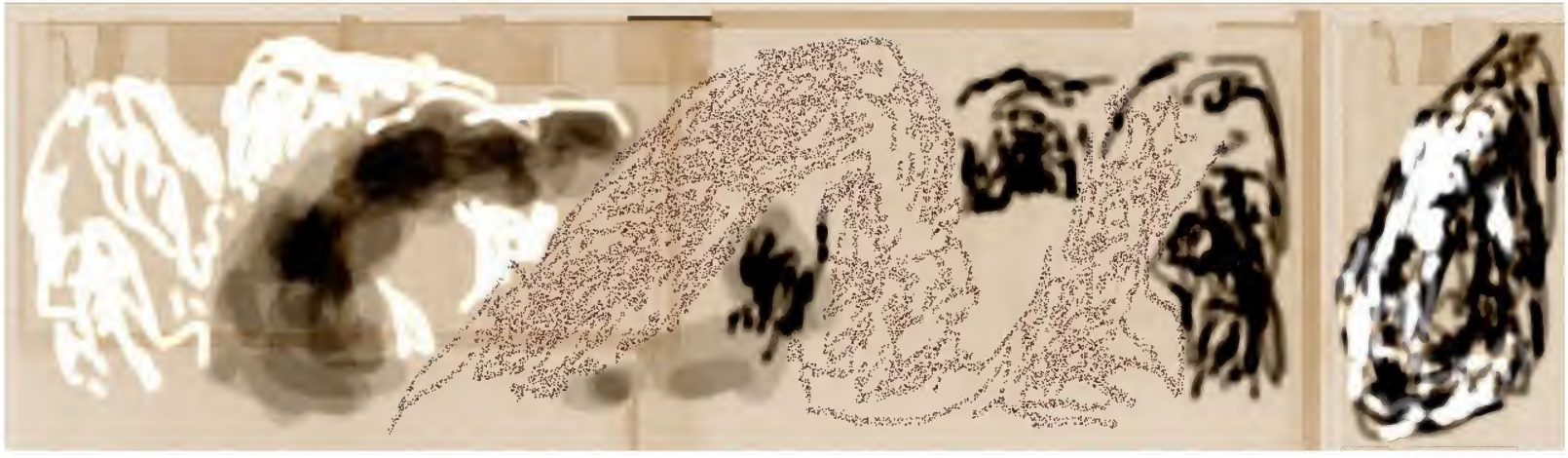


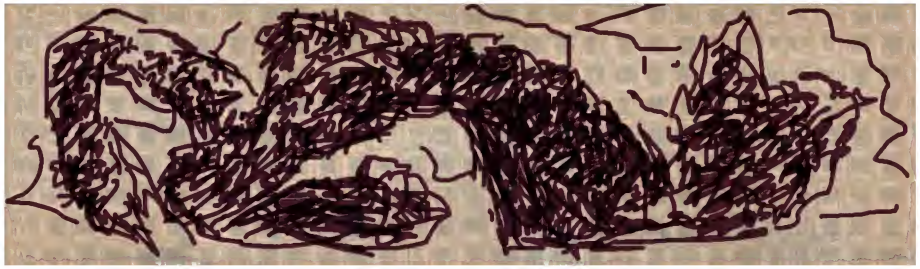


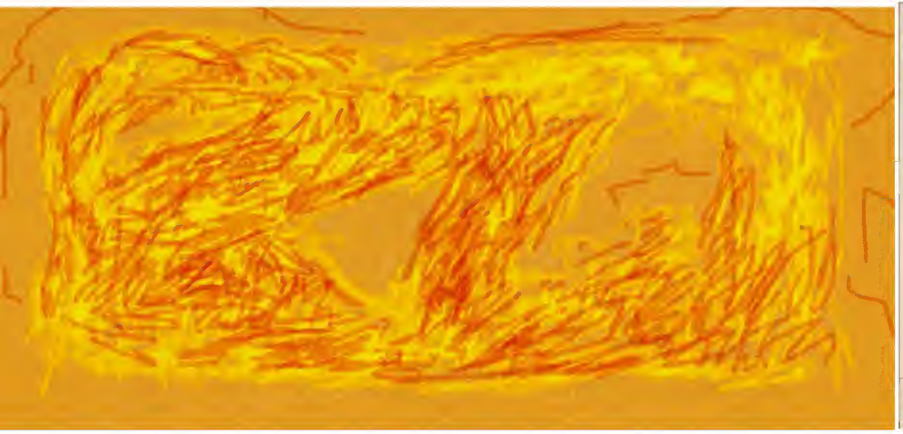




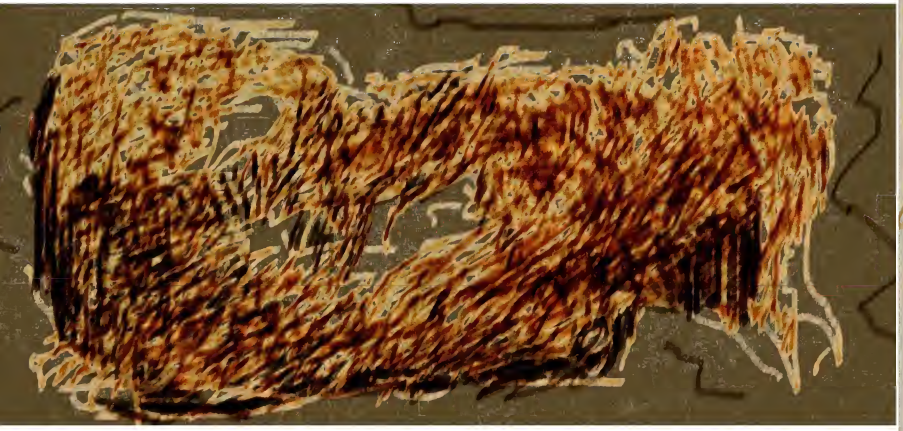


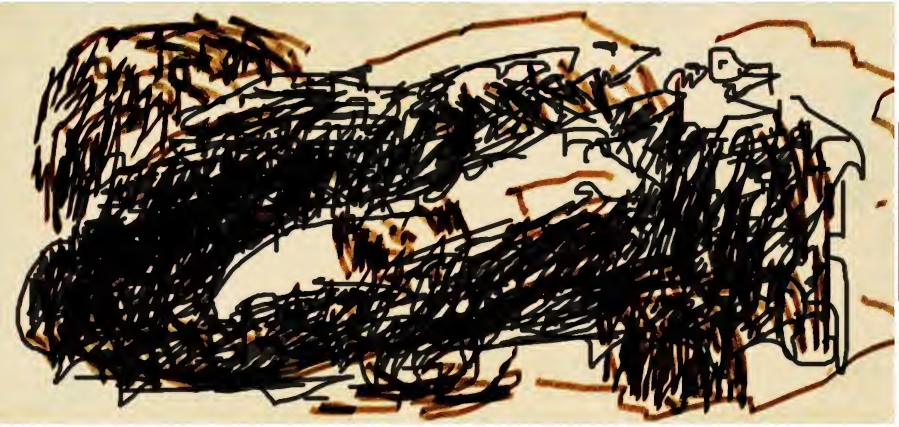


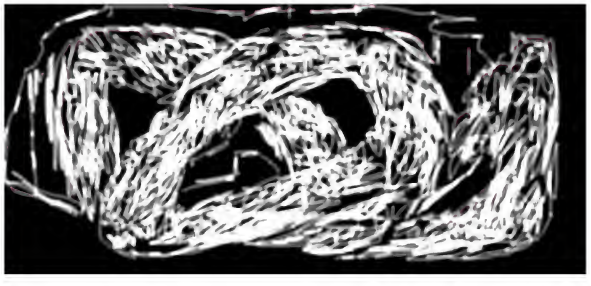


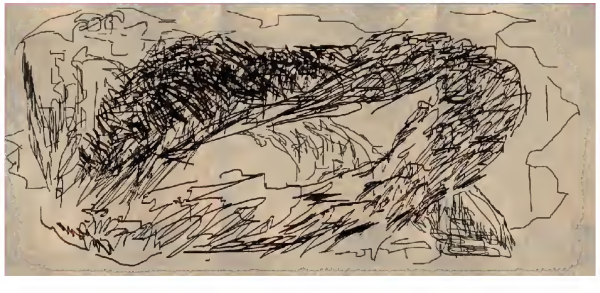


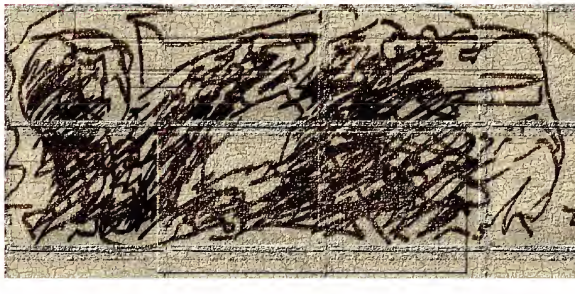


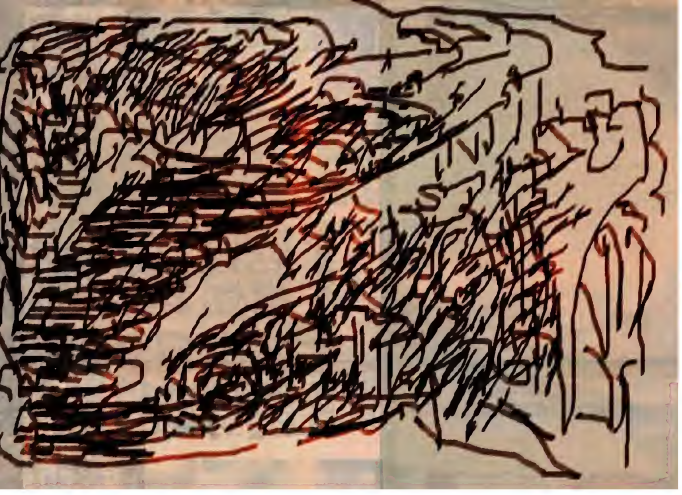


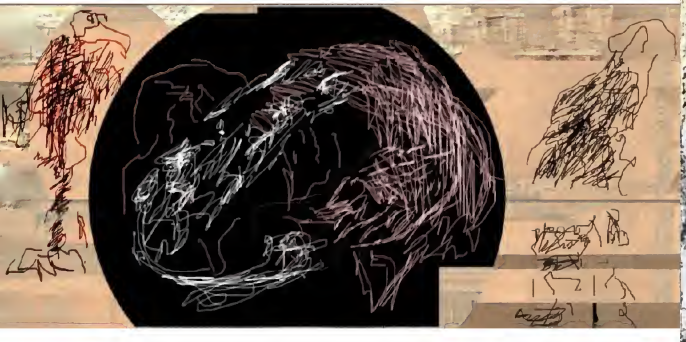


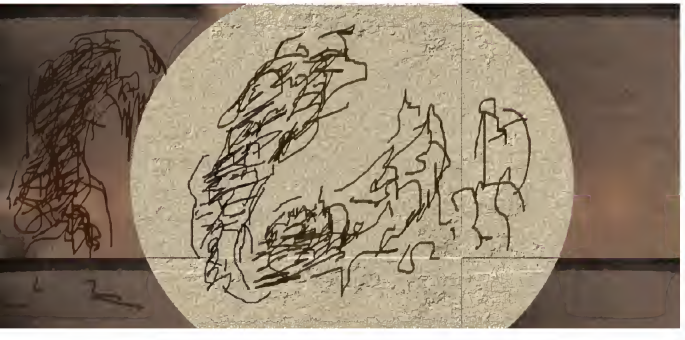


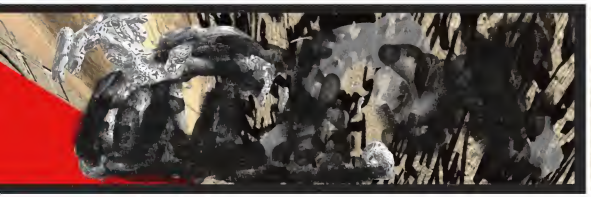


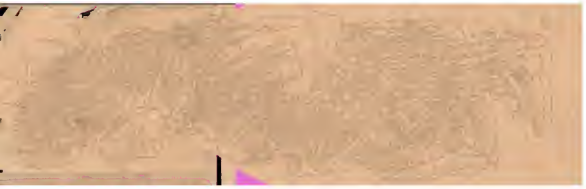


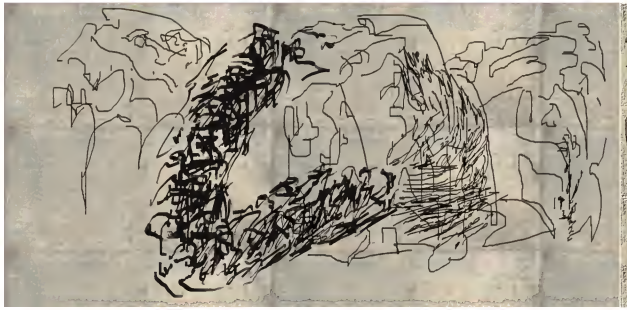


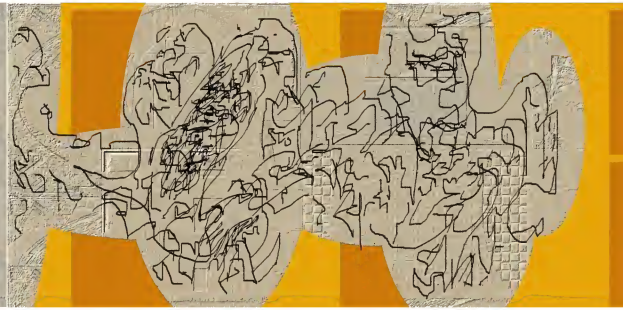


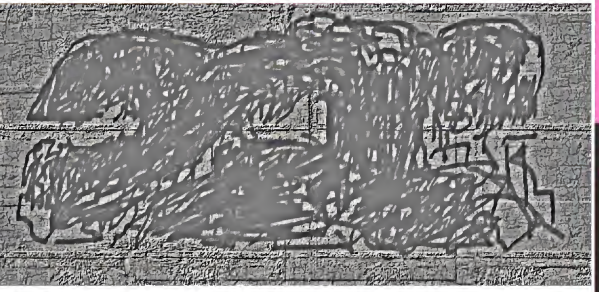


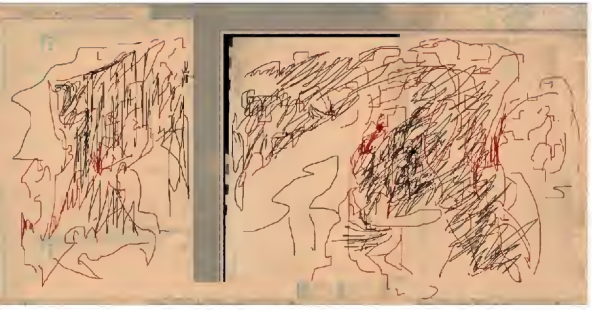


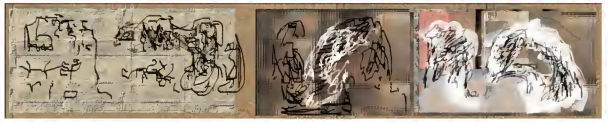


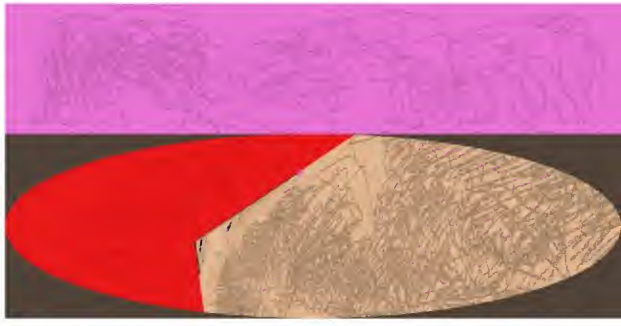


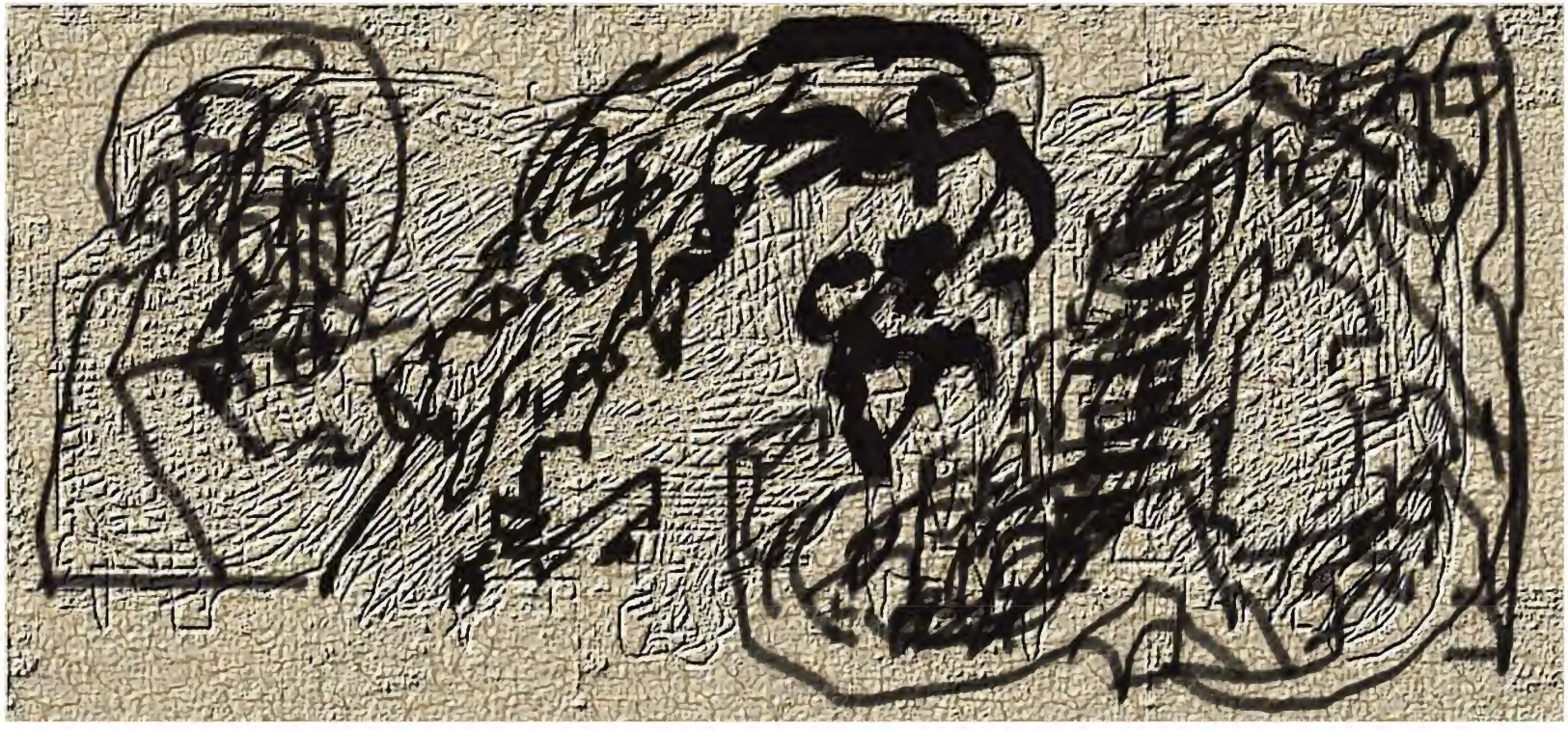


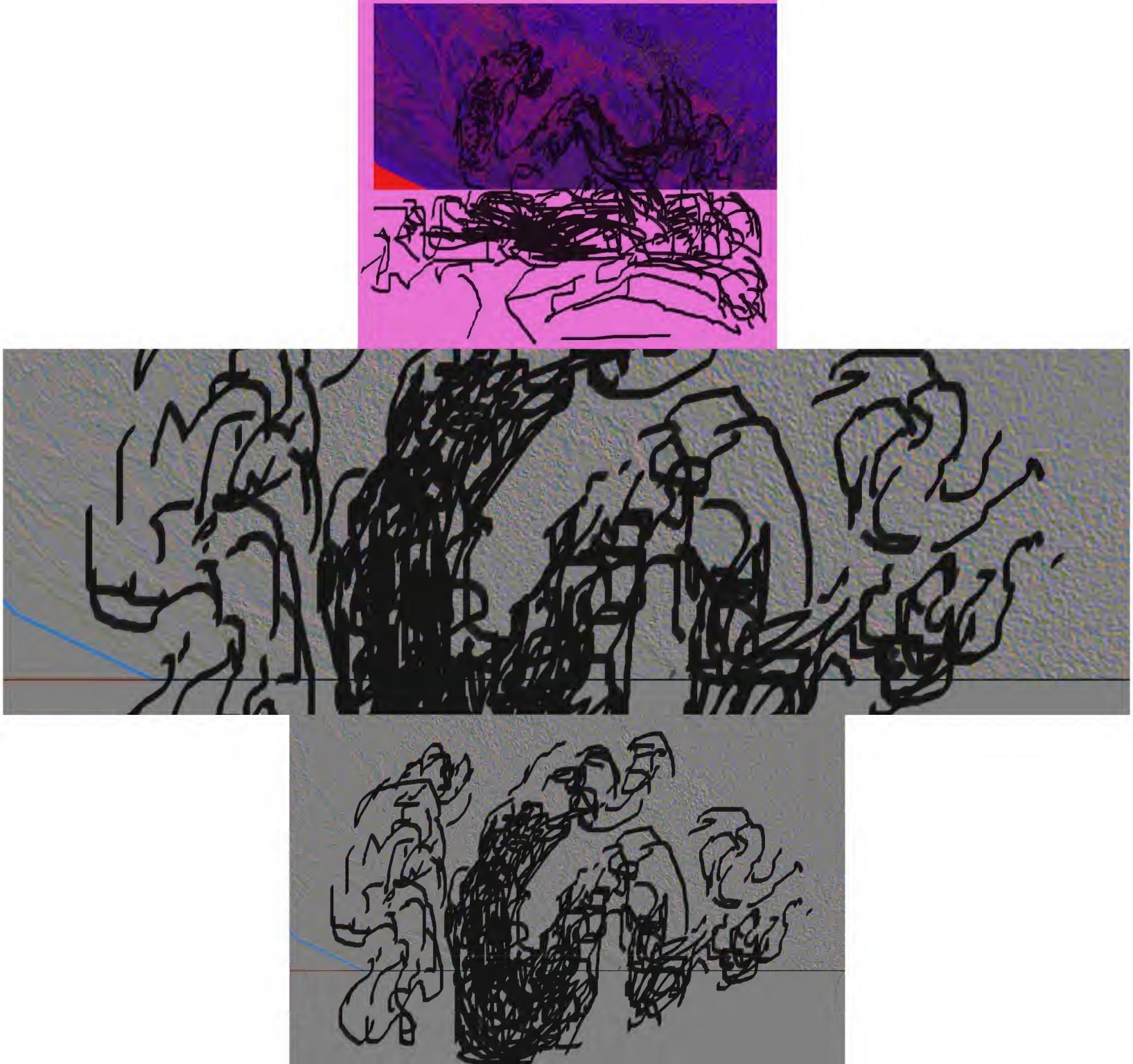


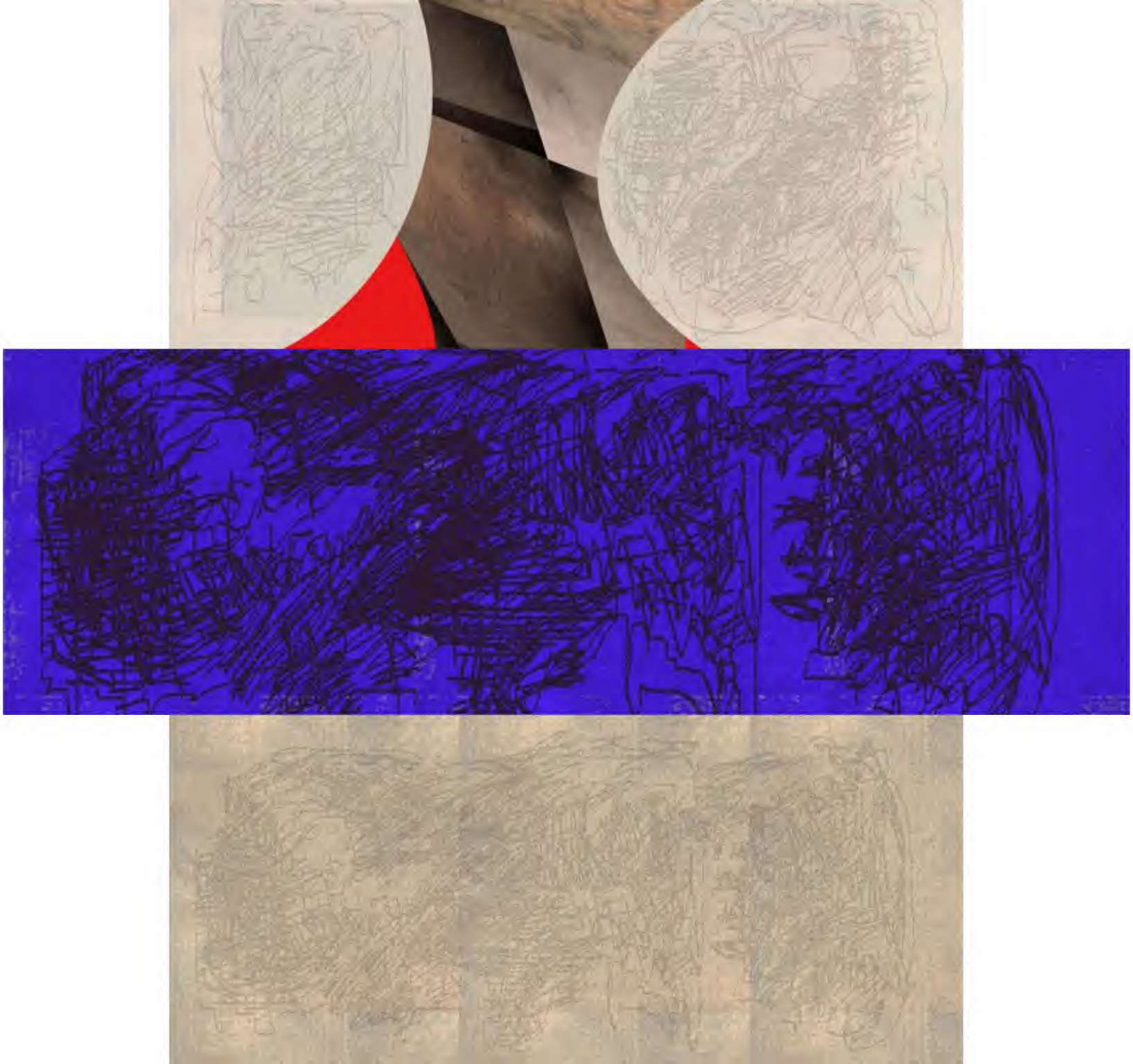


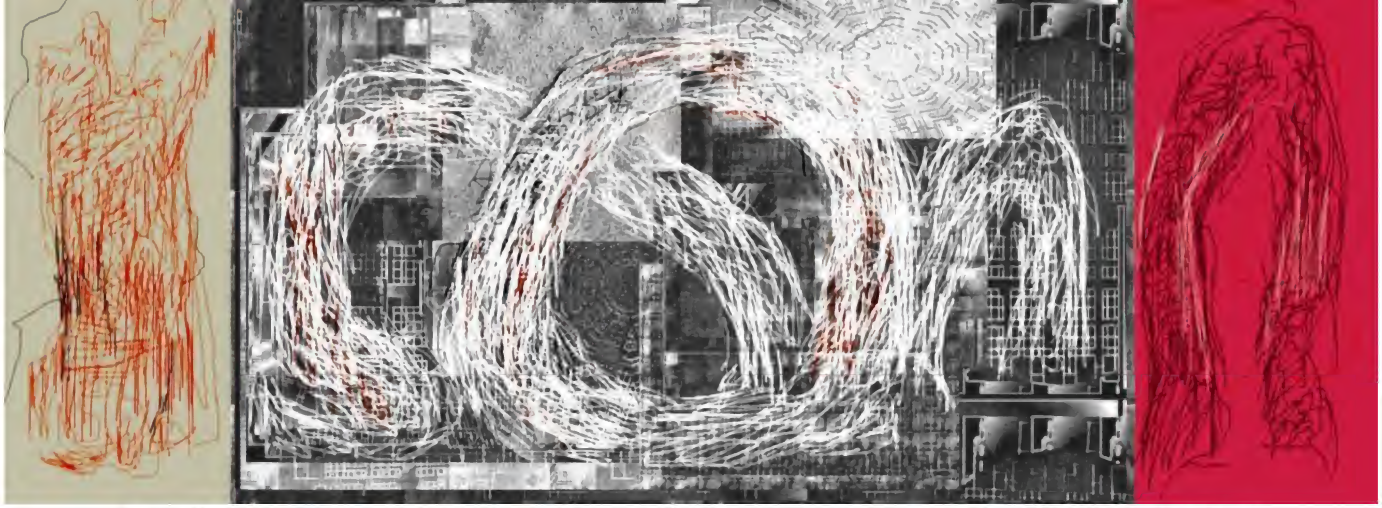


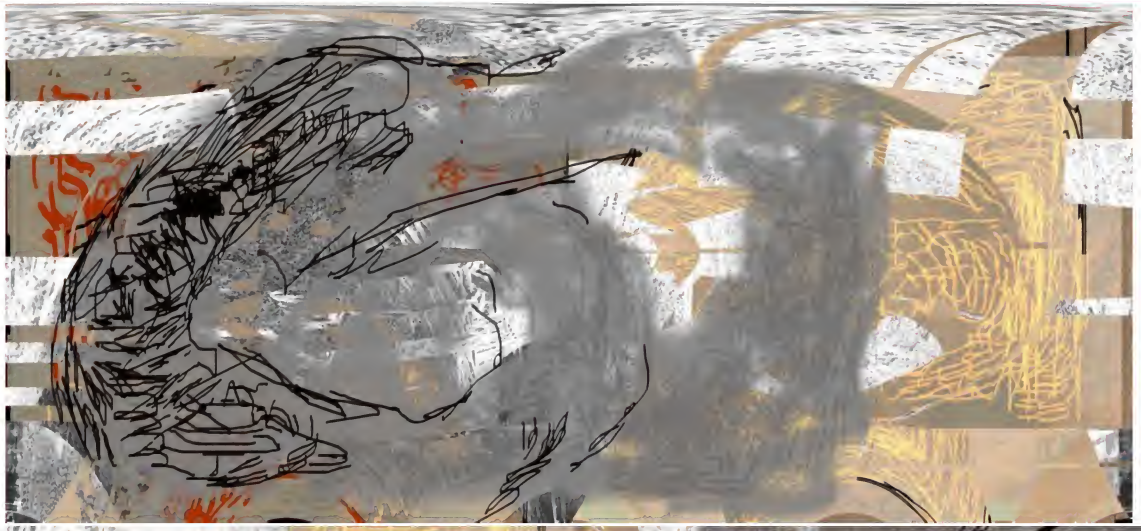






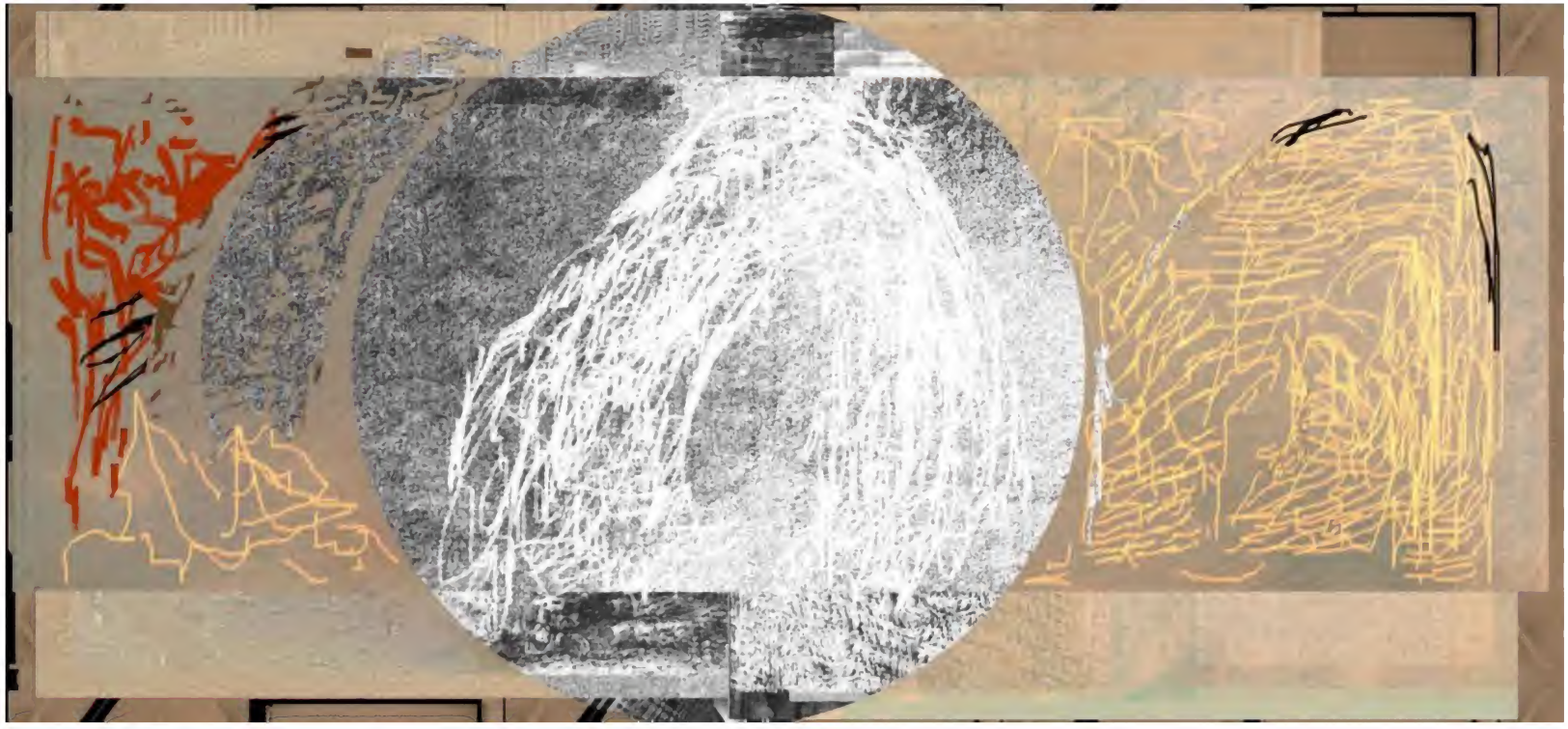


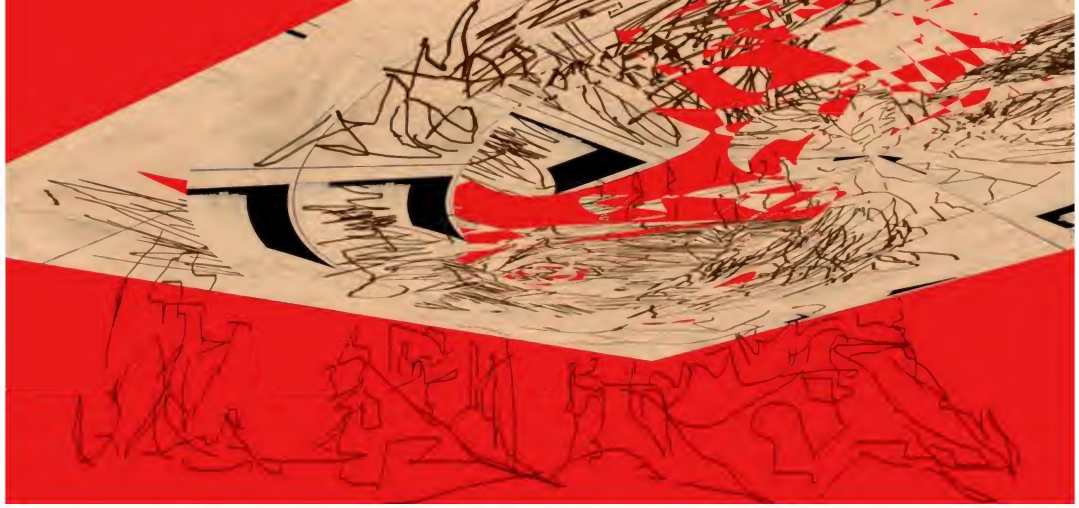


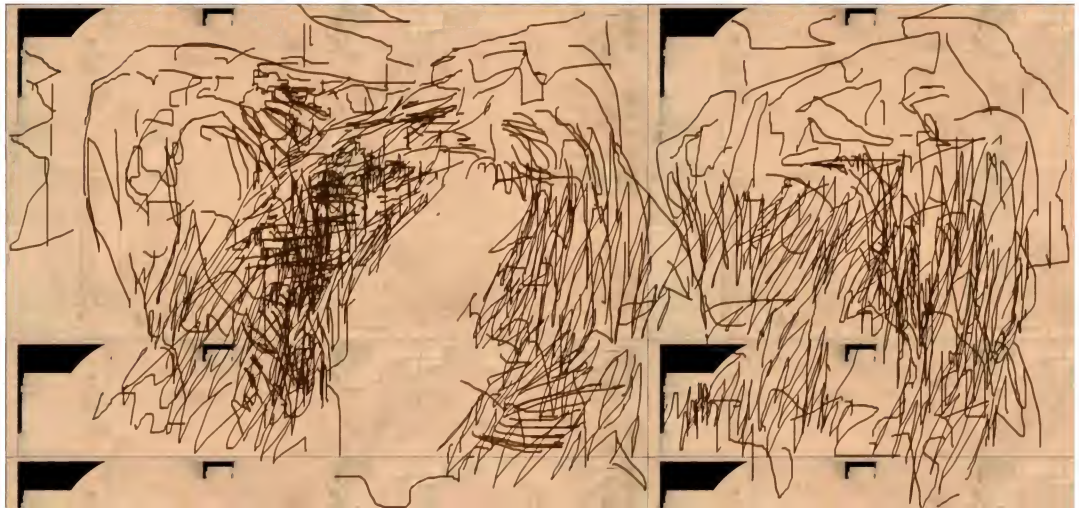


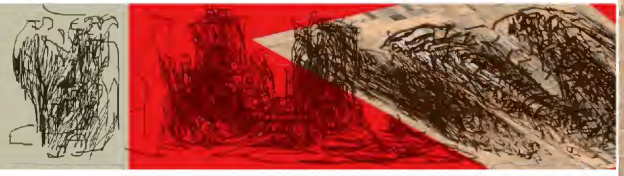
neo syllogism

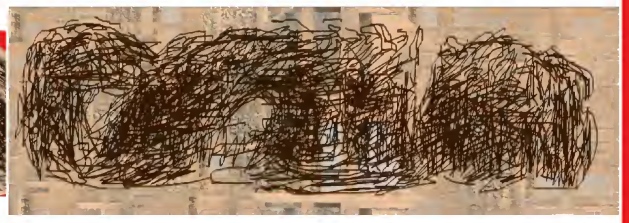
Sharing the Mirror

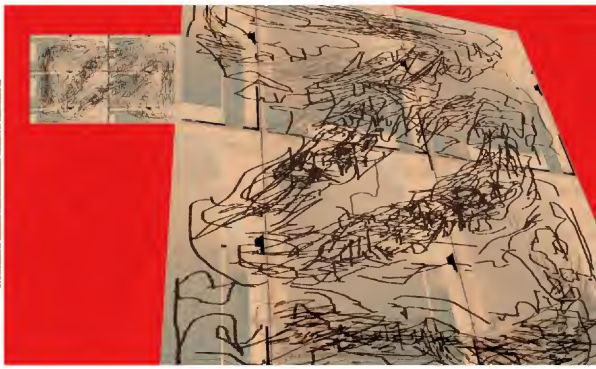


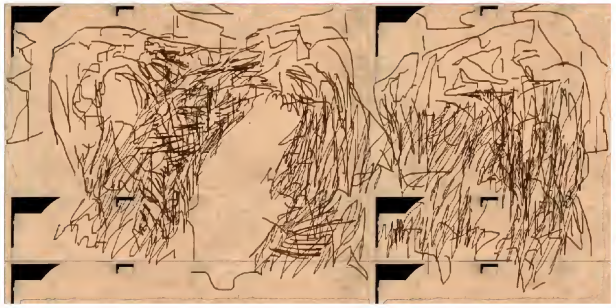


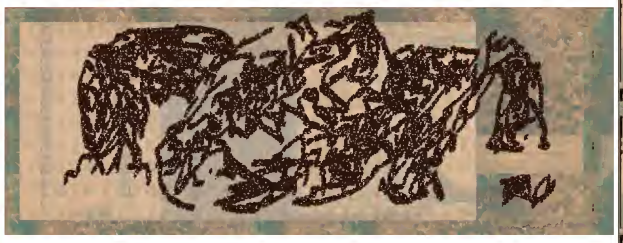


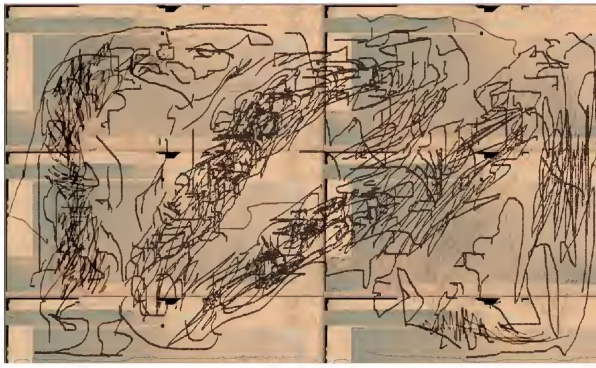


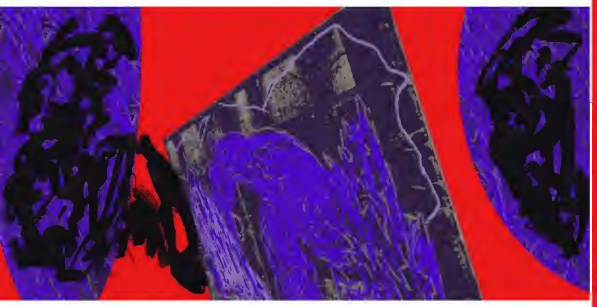


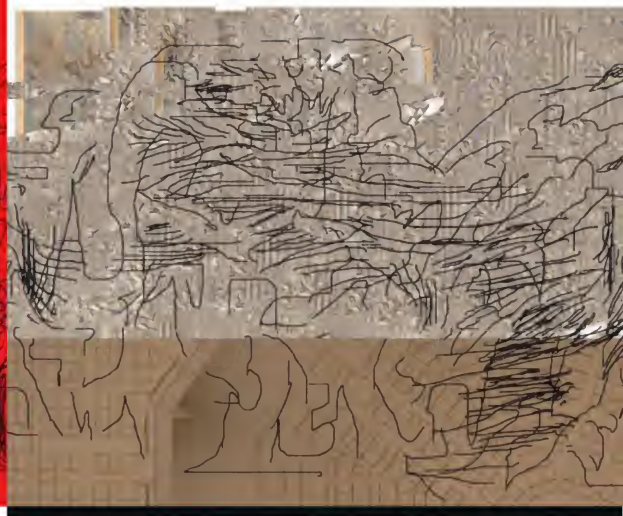


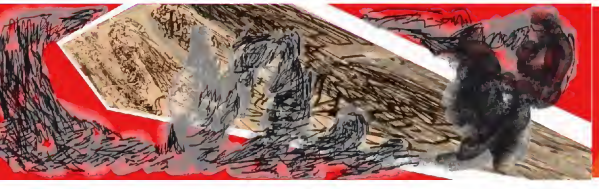


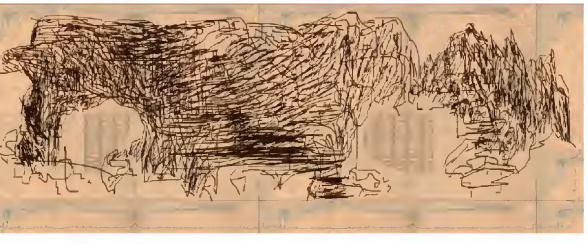


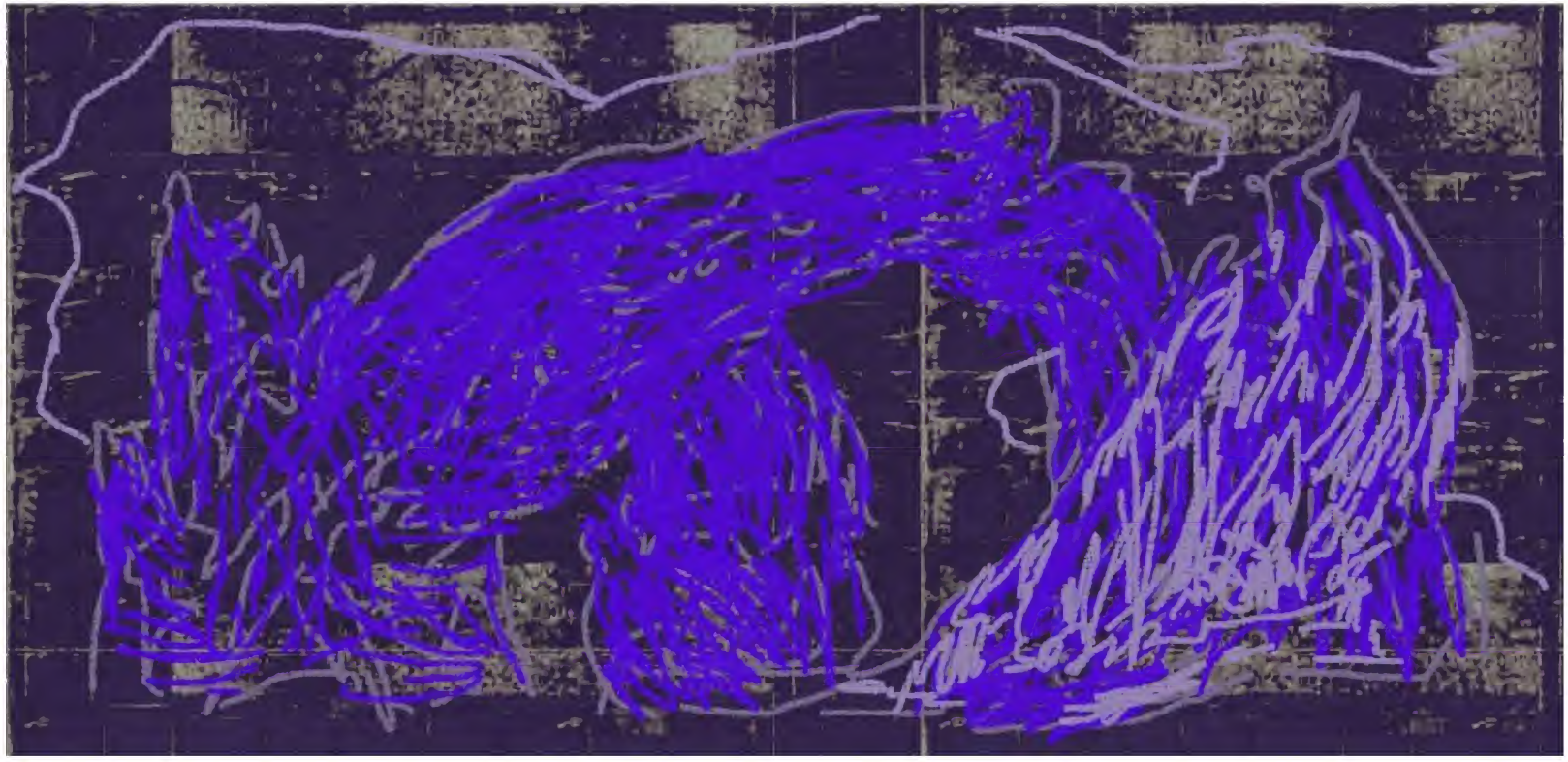


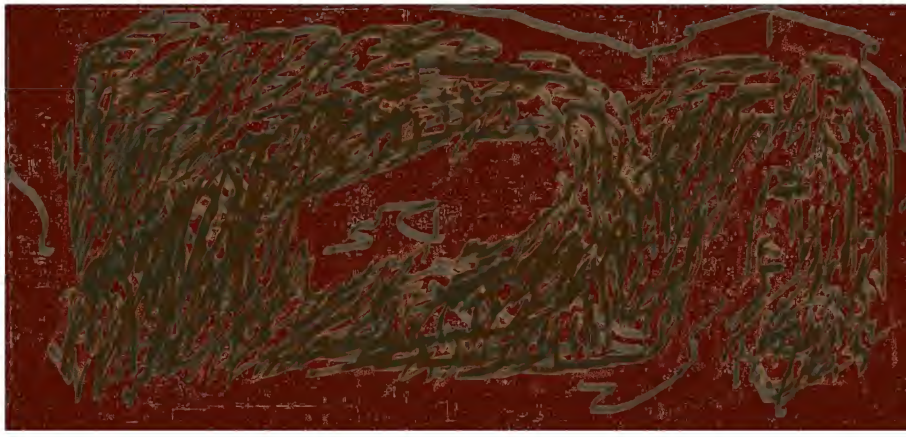


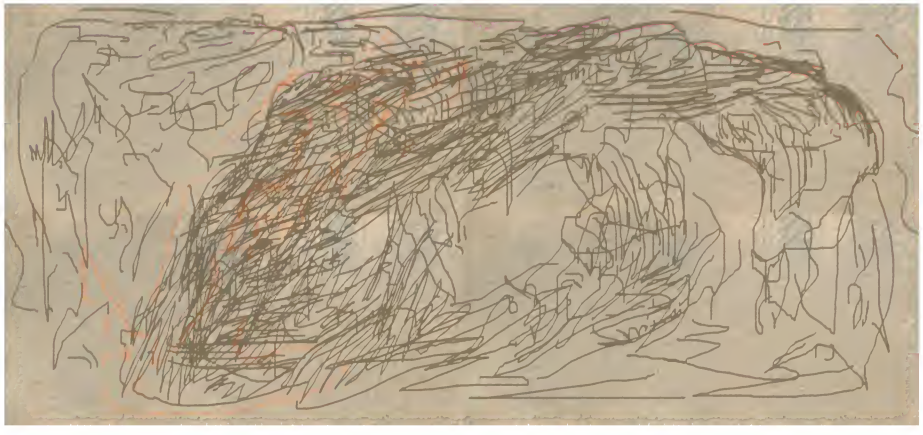


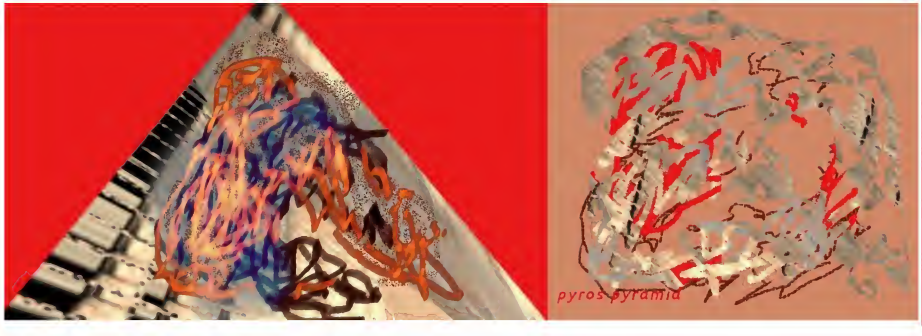


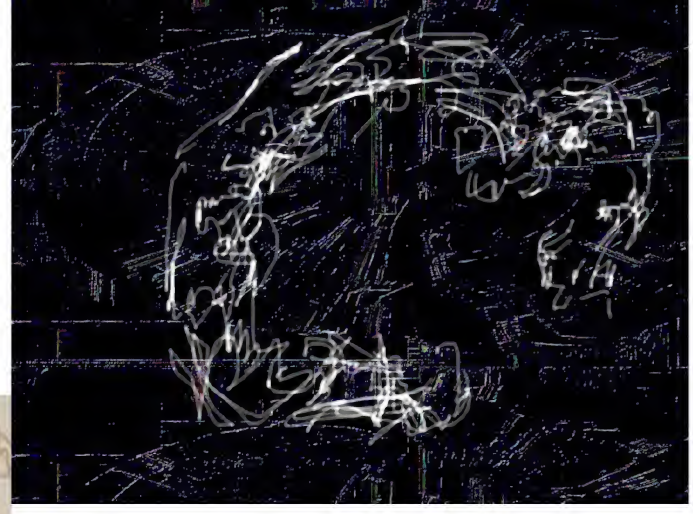


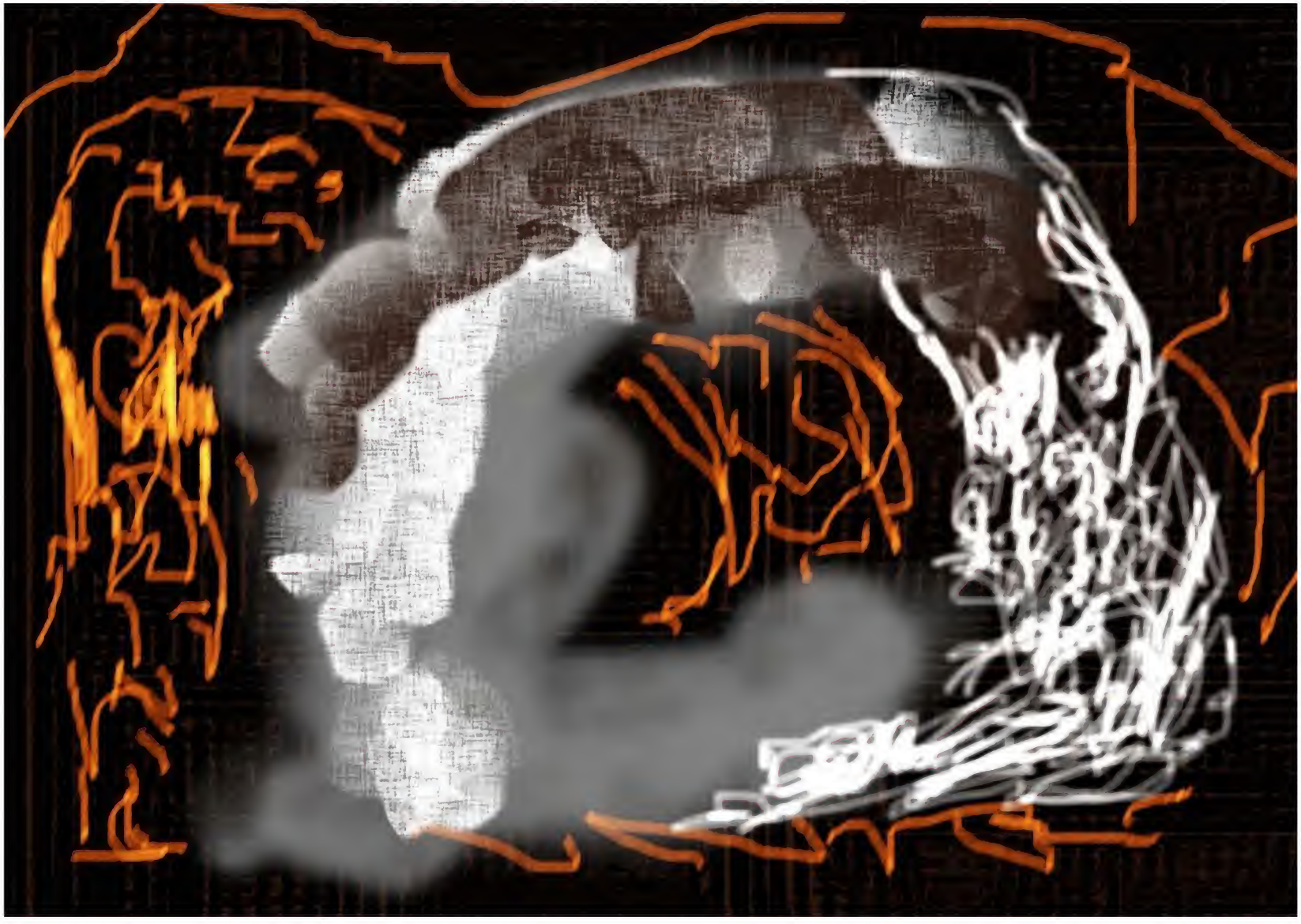


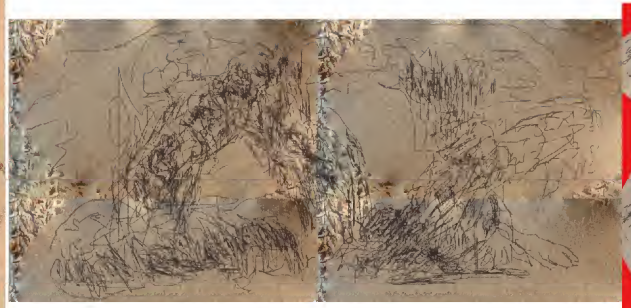


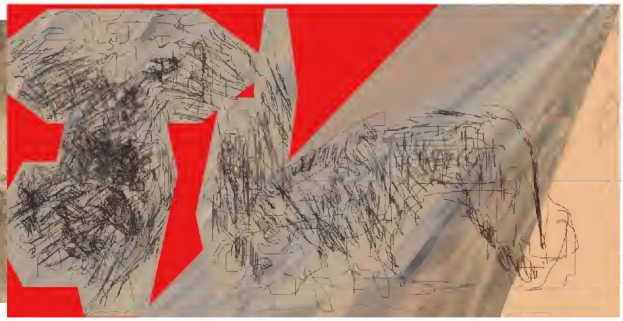


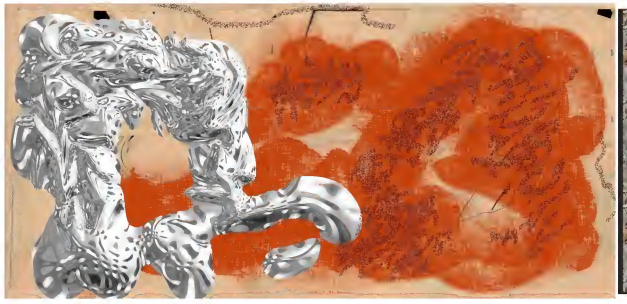

pyros pyramid

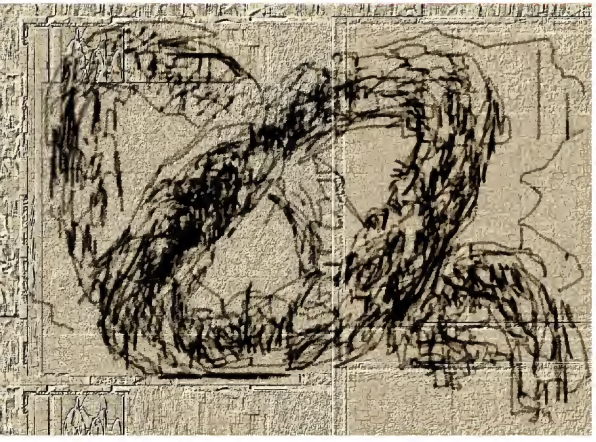


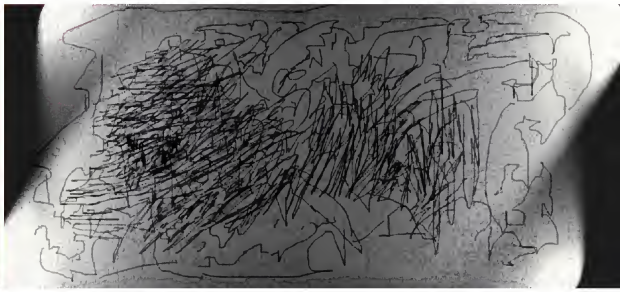


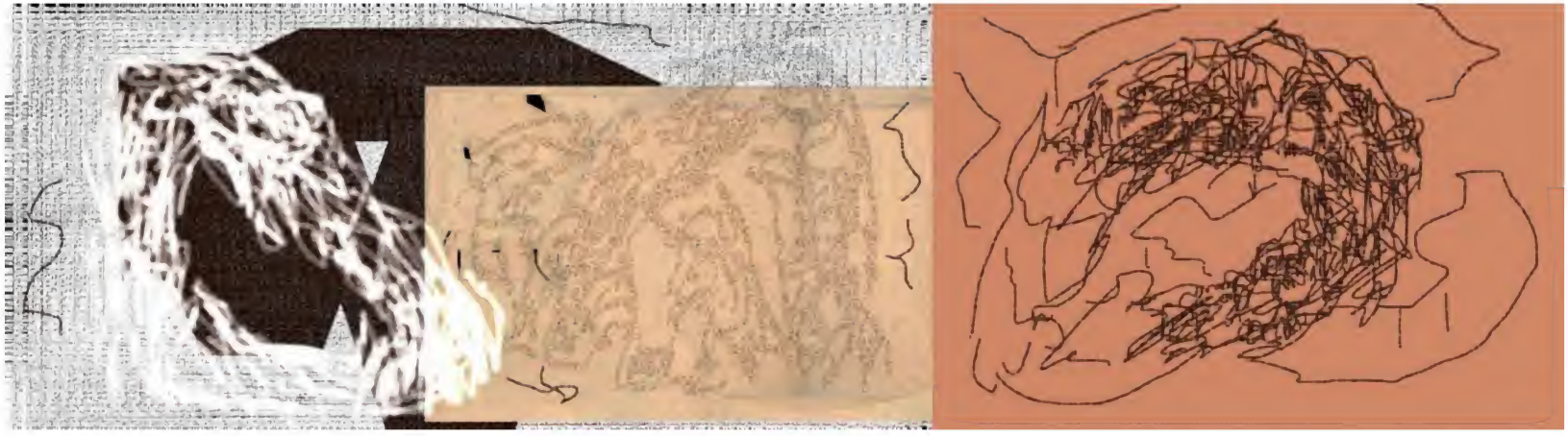


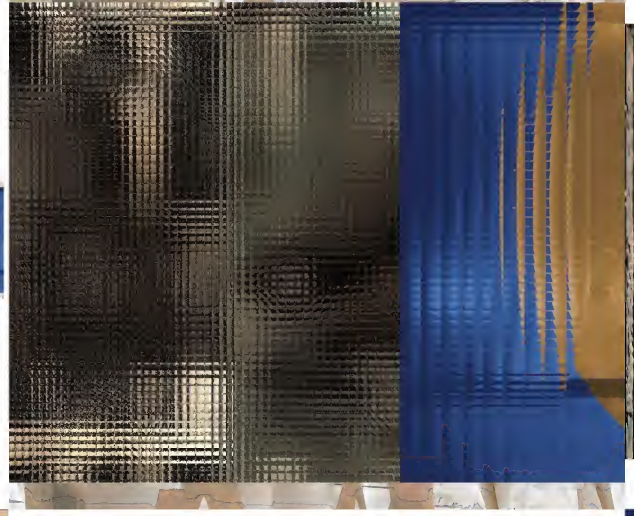


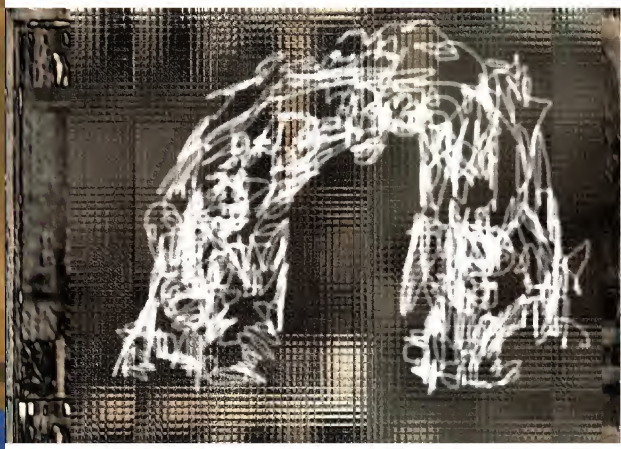


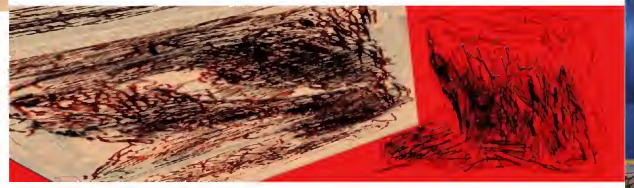


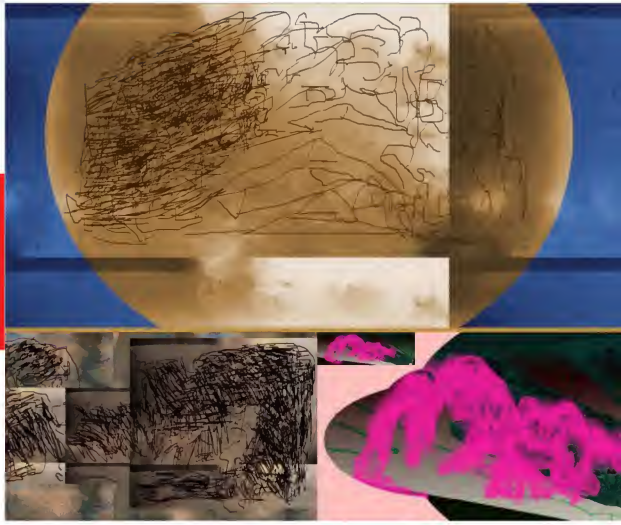


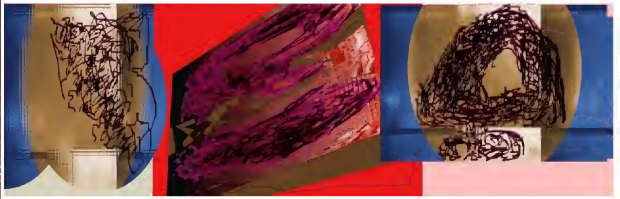


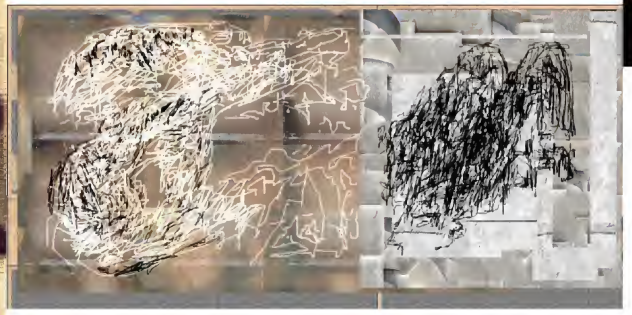


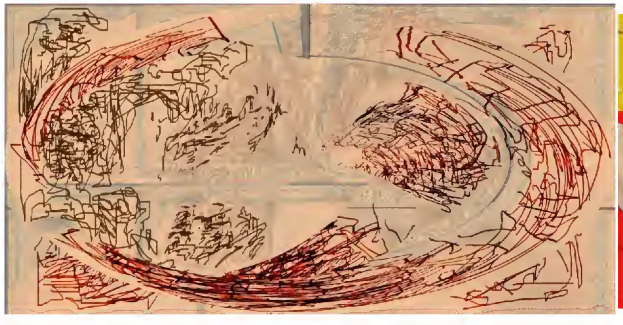


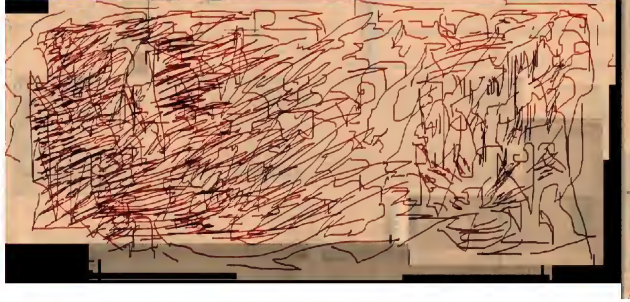


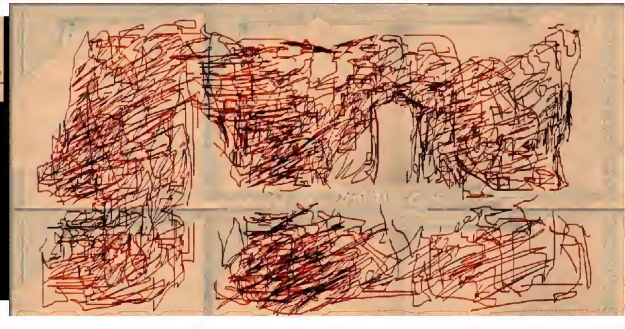


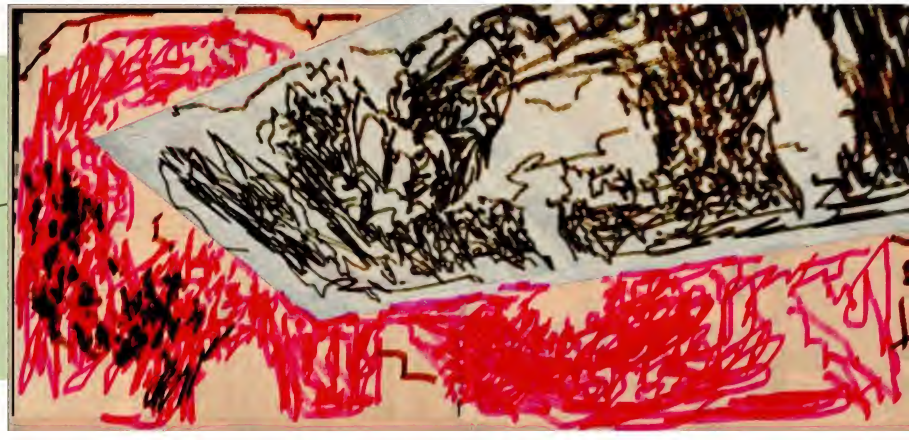


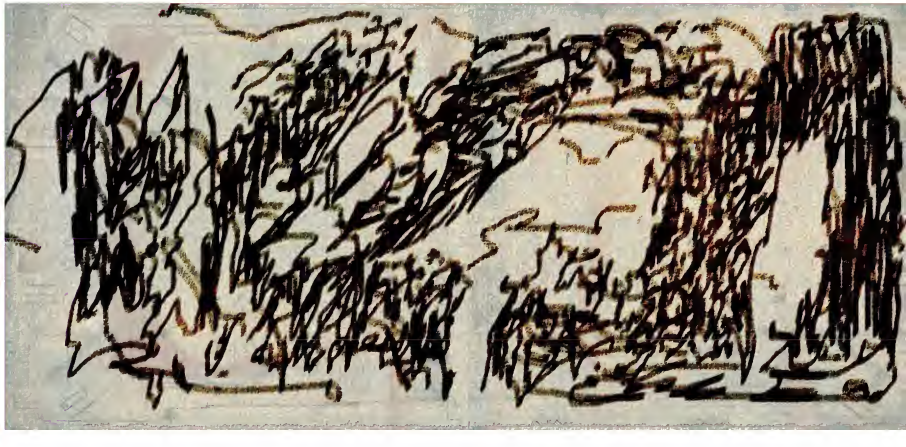


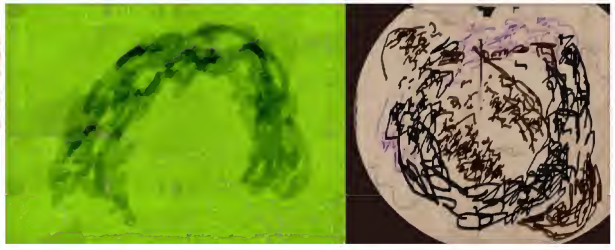


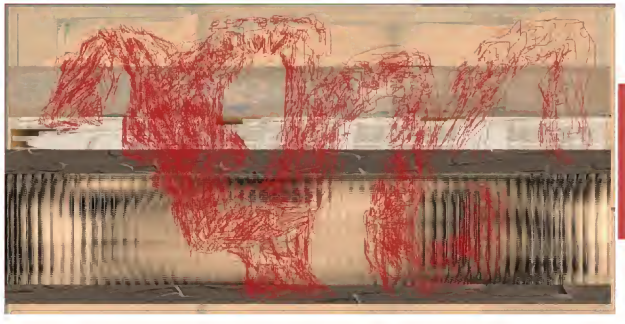


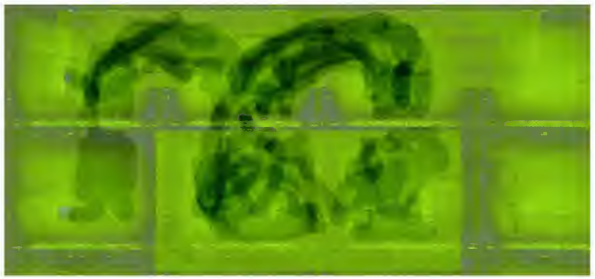


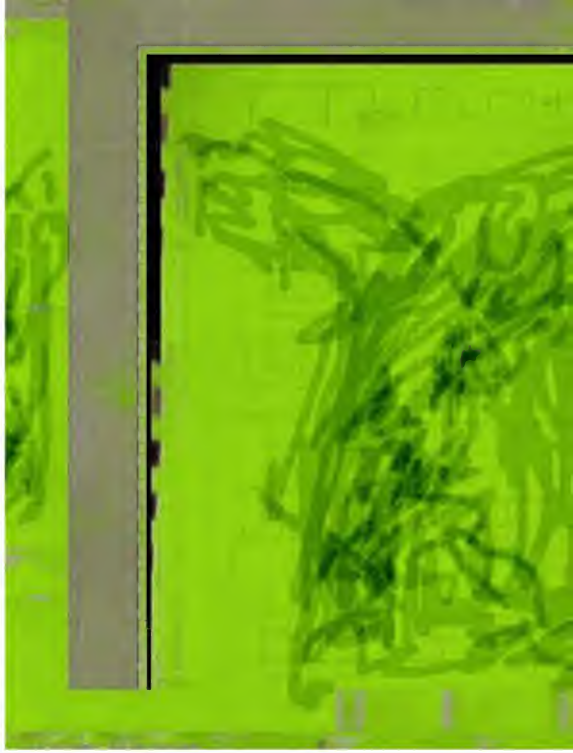


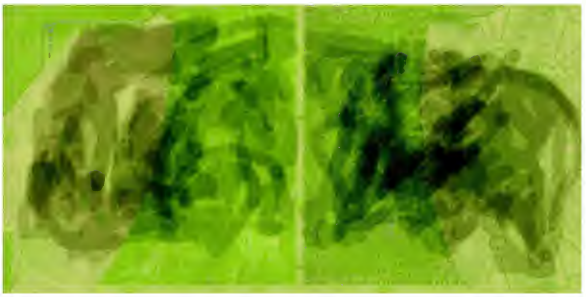


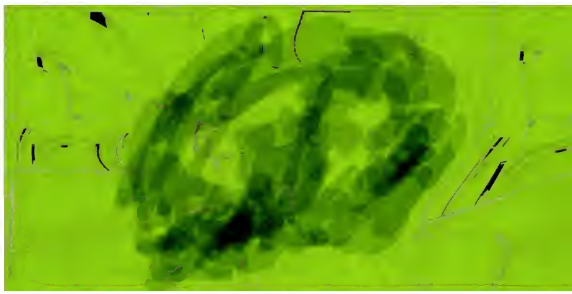


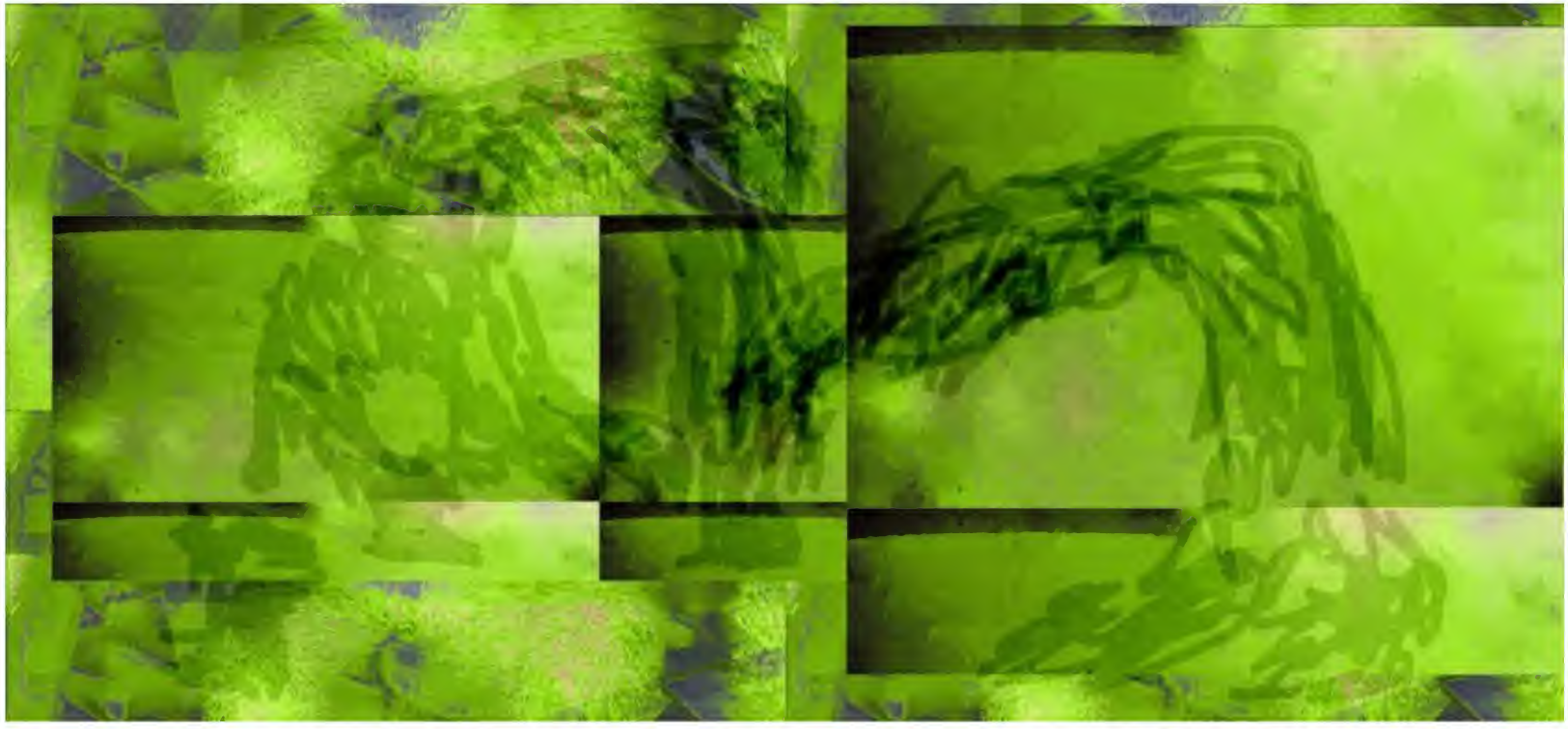


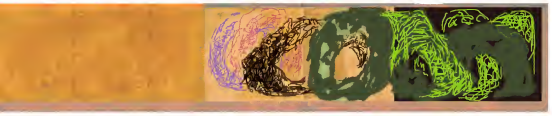










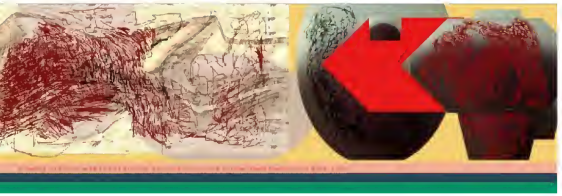


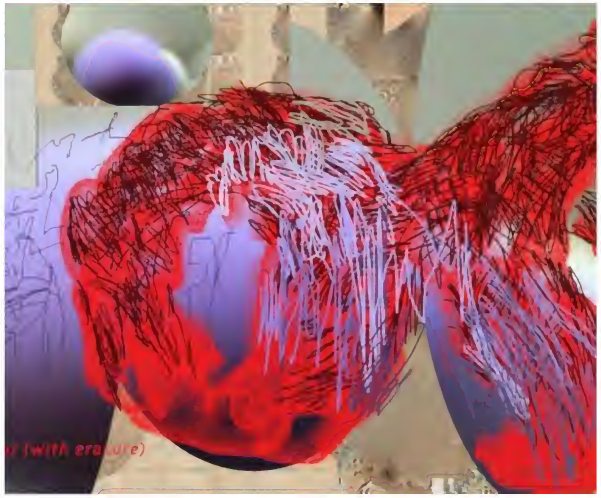
pencil in venn cell 3

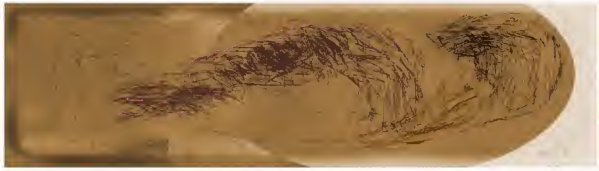
Pencil in Venn Cell 1

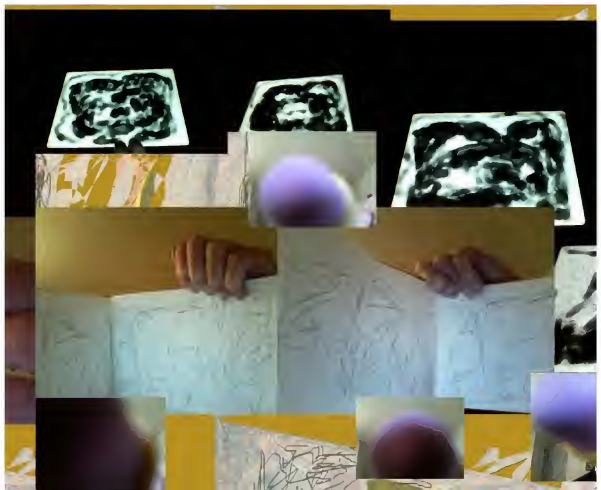
pencil in Venn cell 2

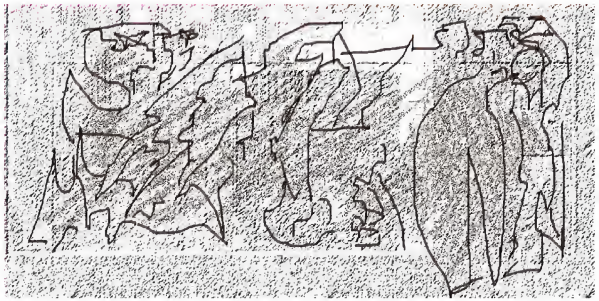
Drawing on eraser and note Padua

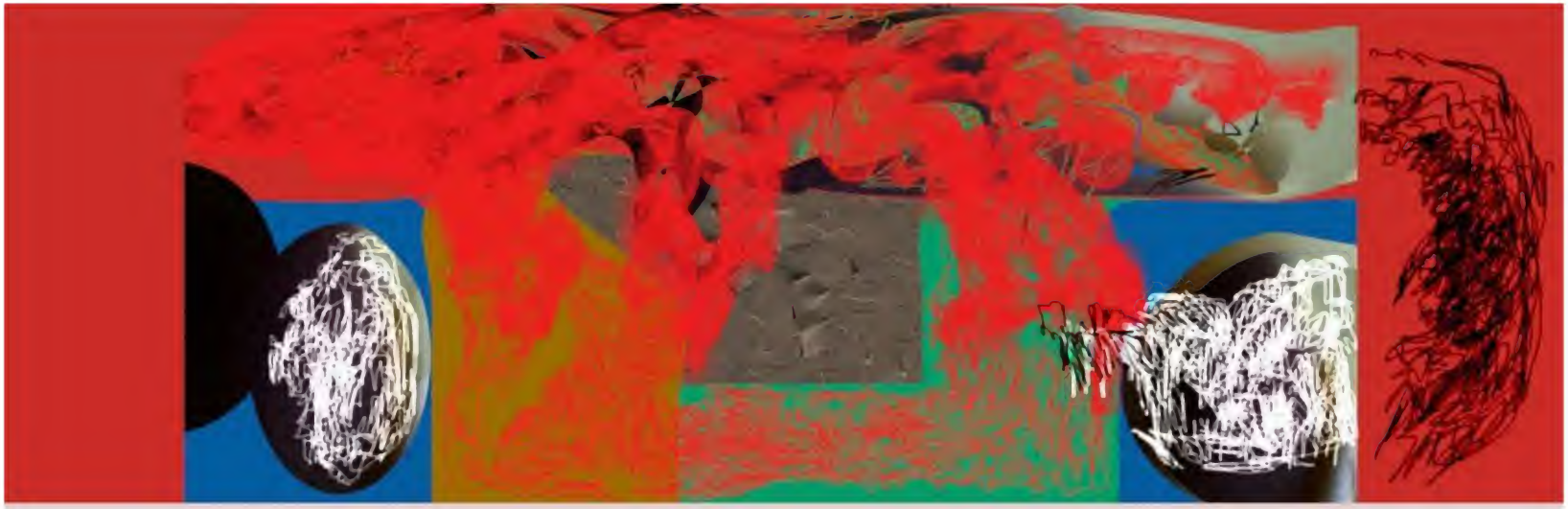




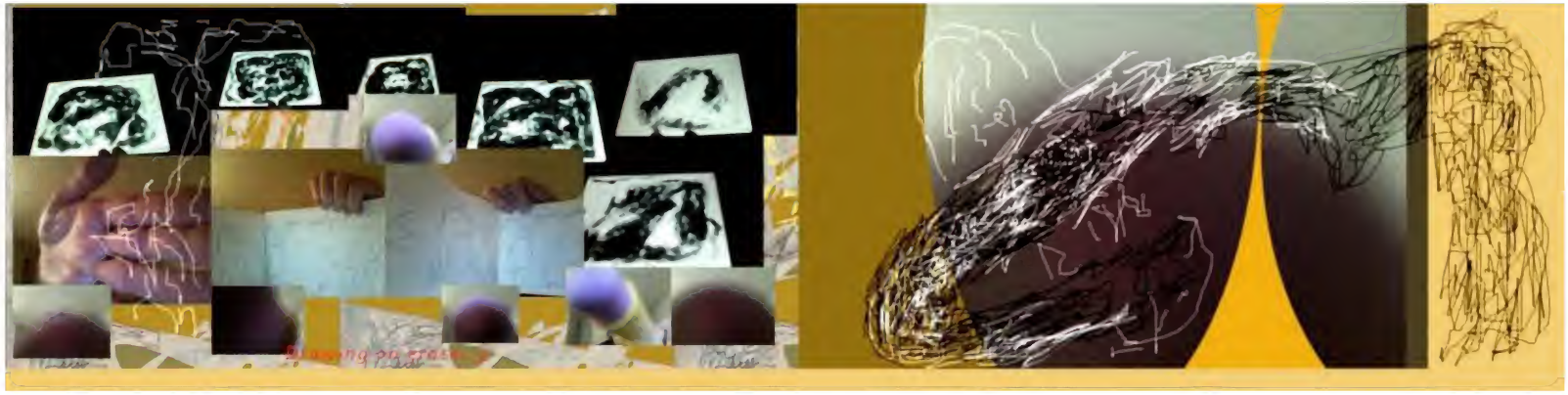


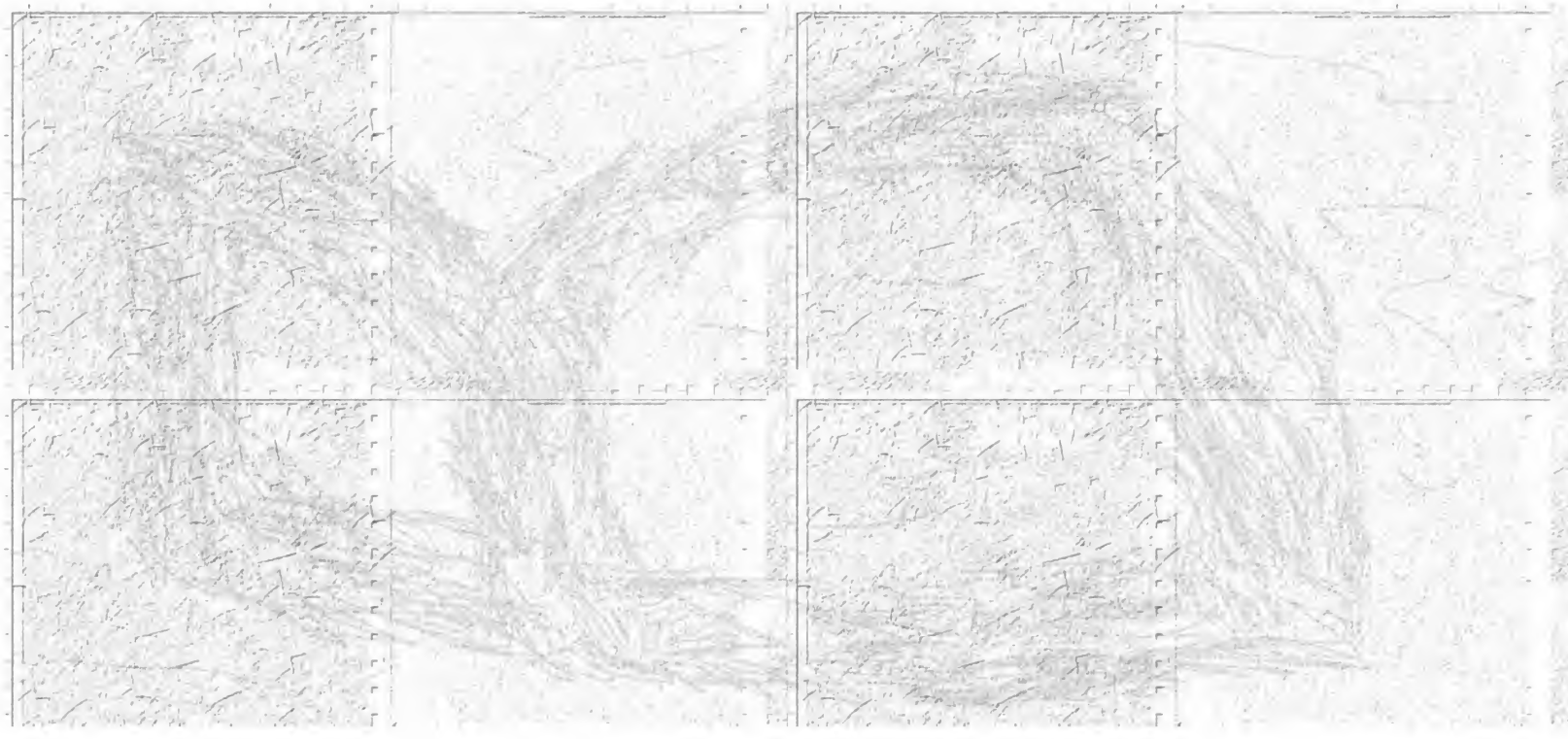


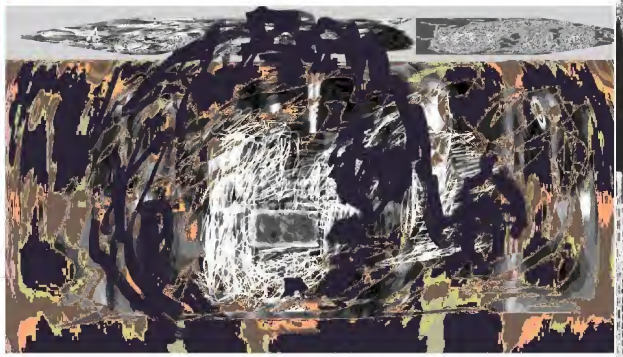


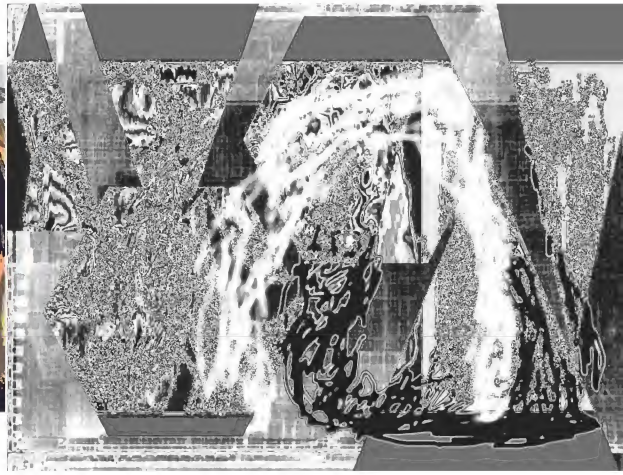


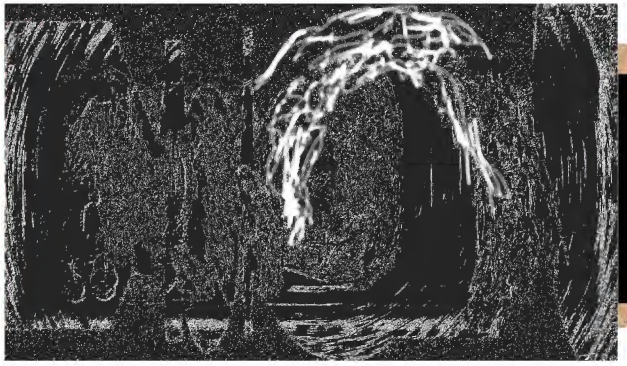
Drawing on eraser with fresco sea of the heart of hearing (to see the racing senses)

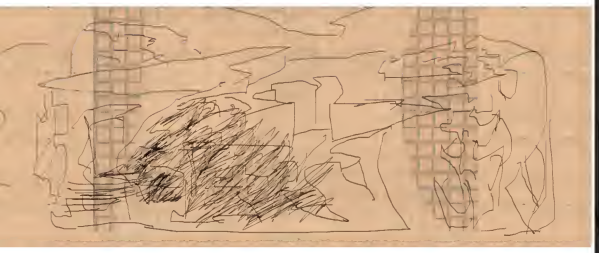


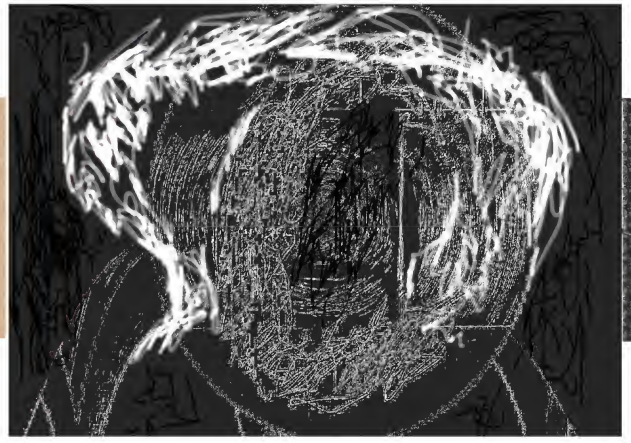


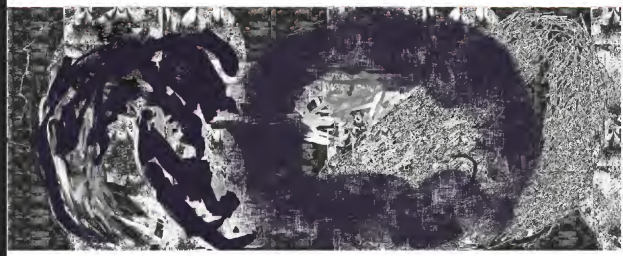


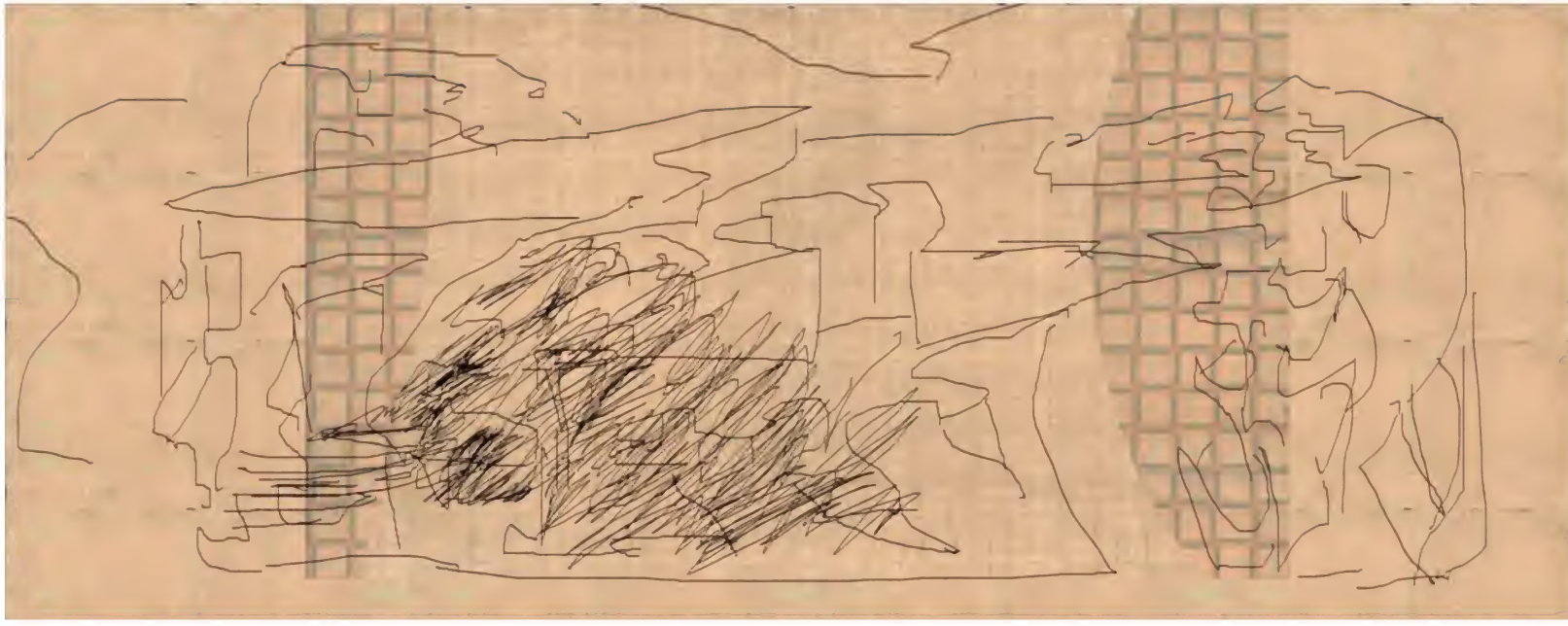


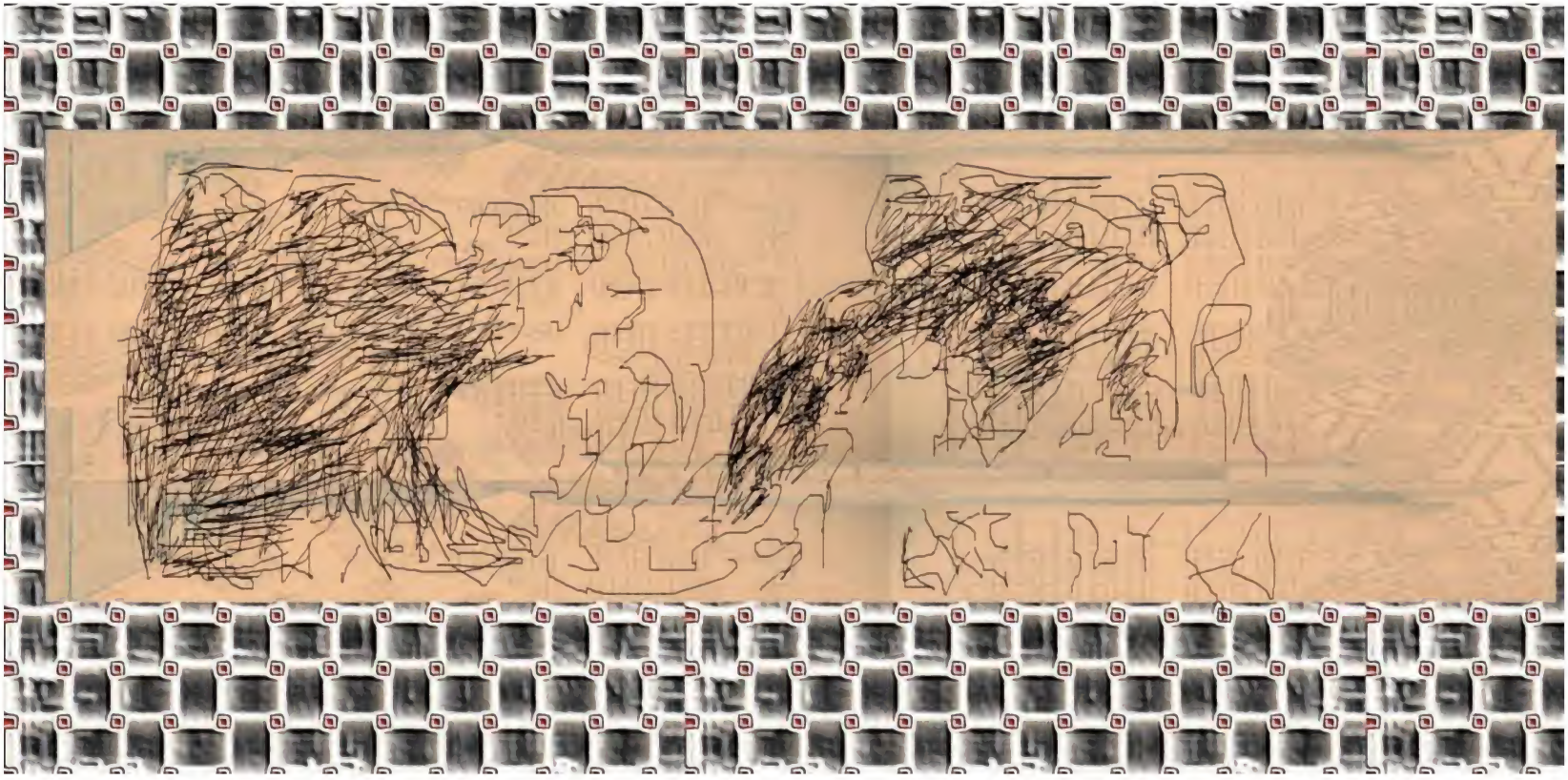






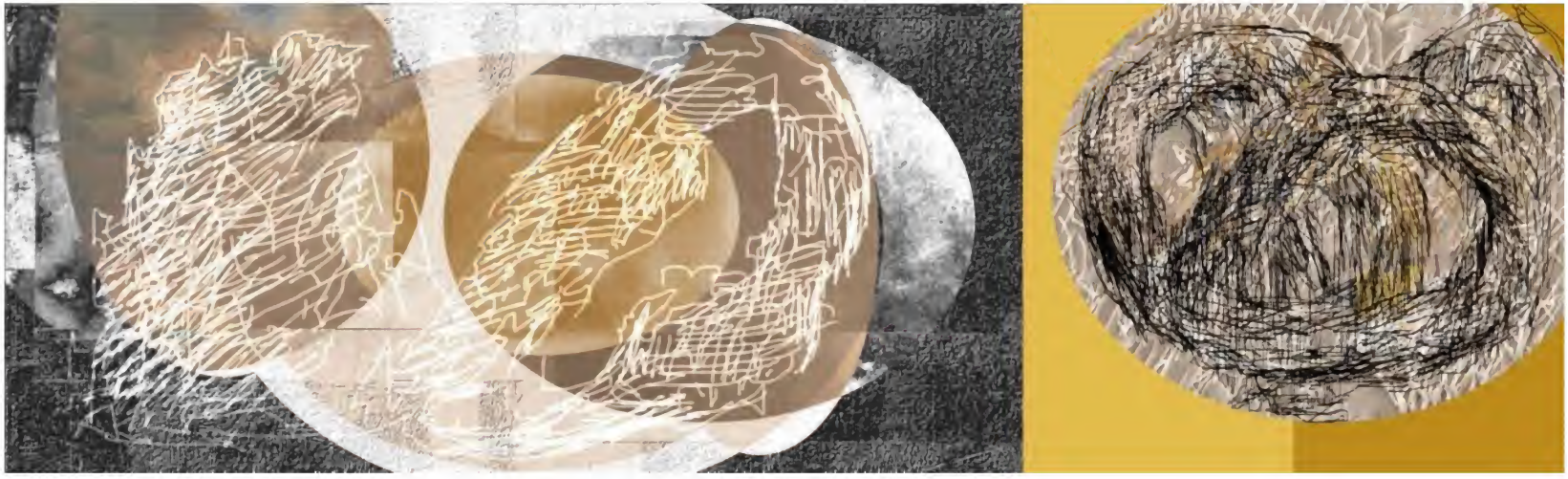


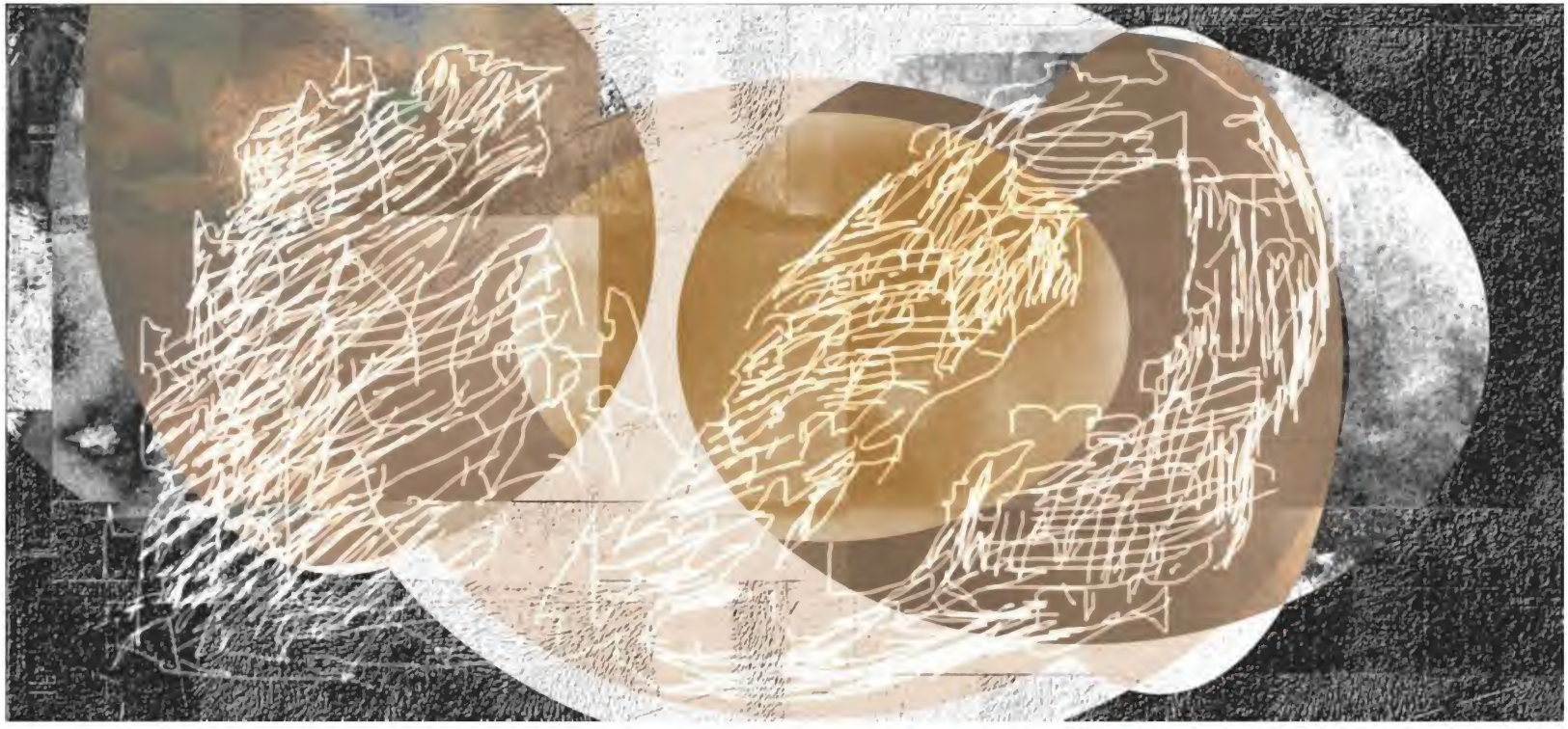


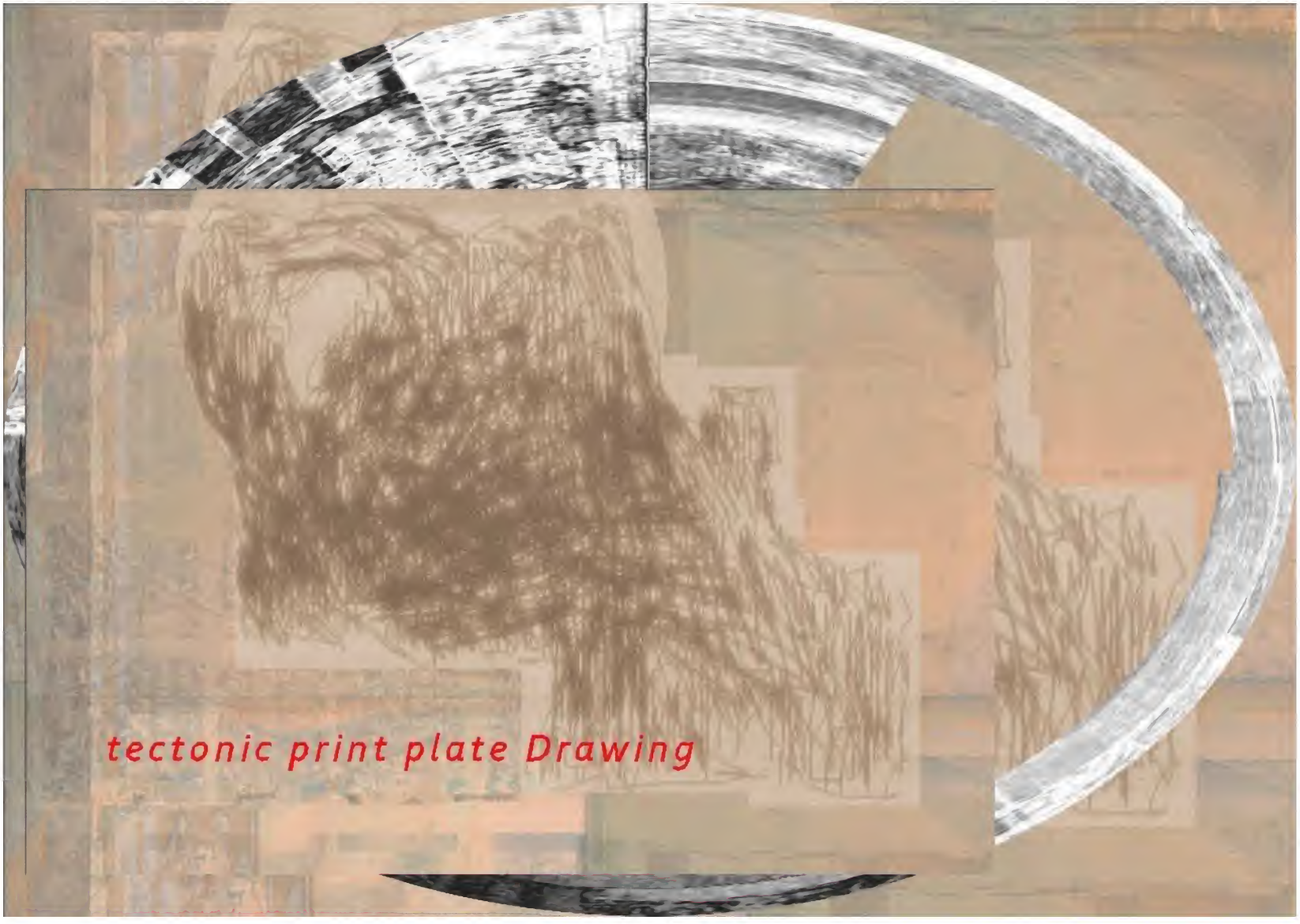


Antilles Ward

Dios Utopia



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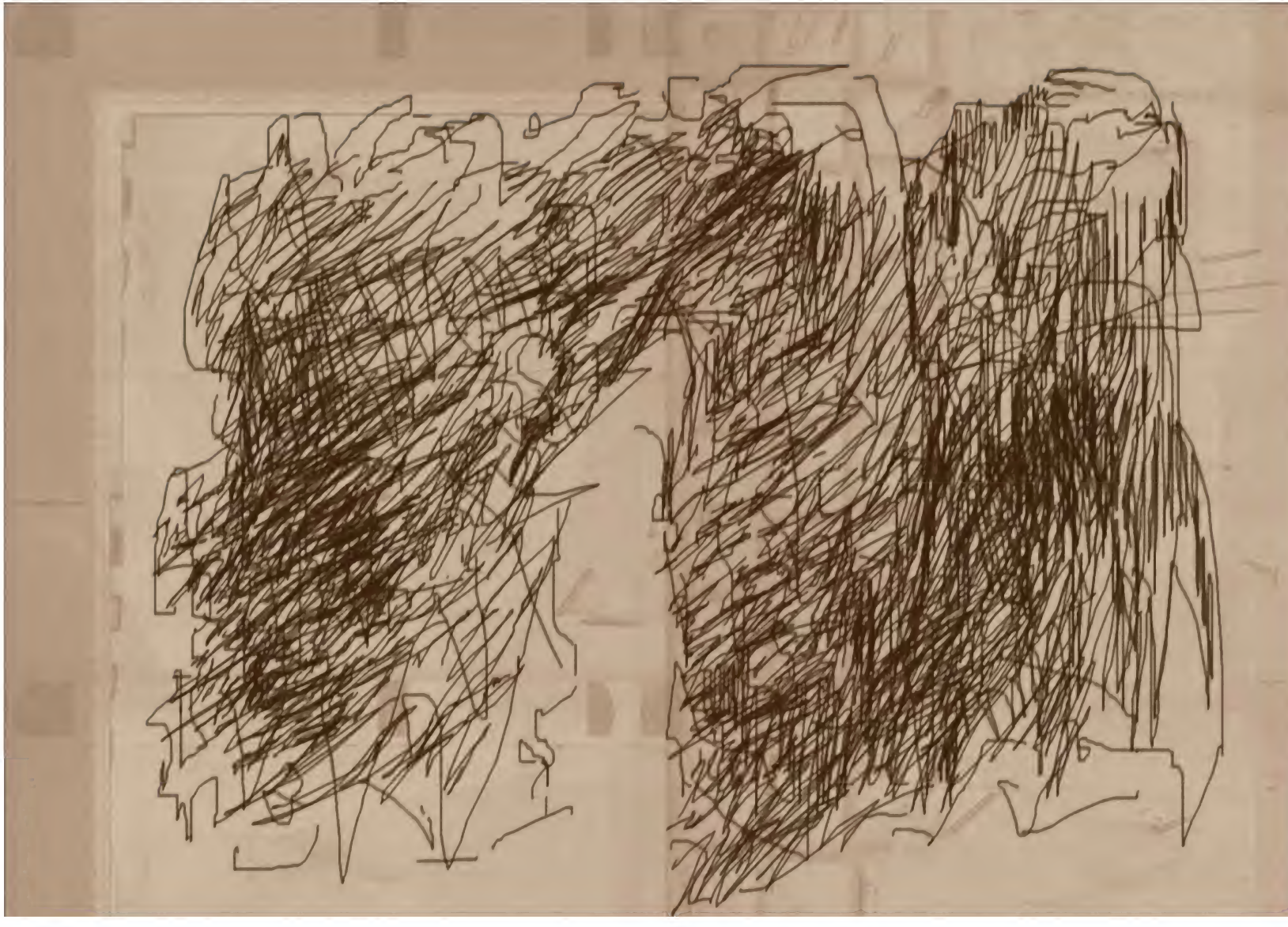

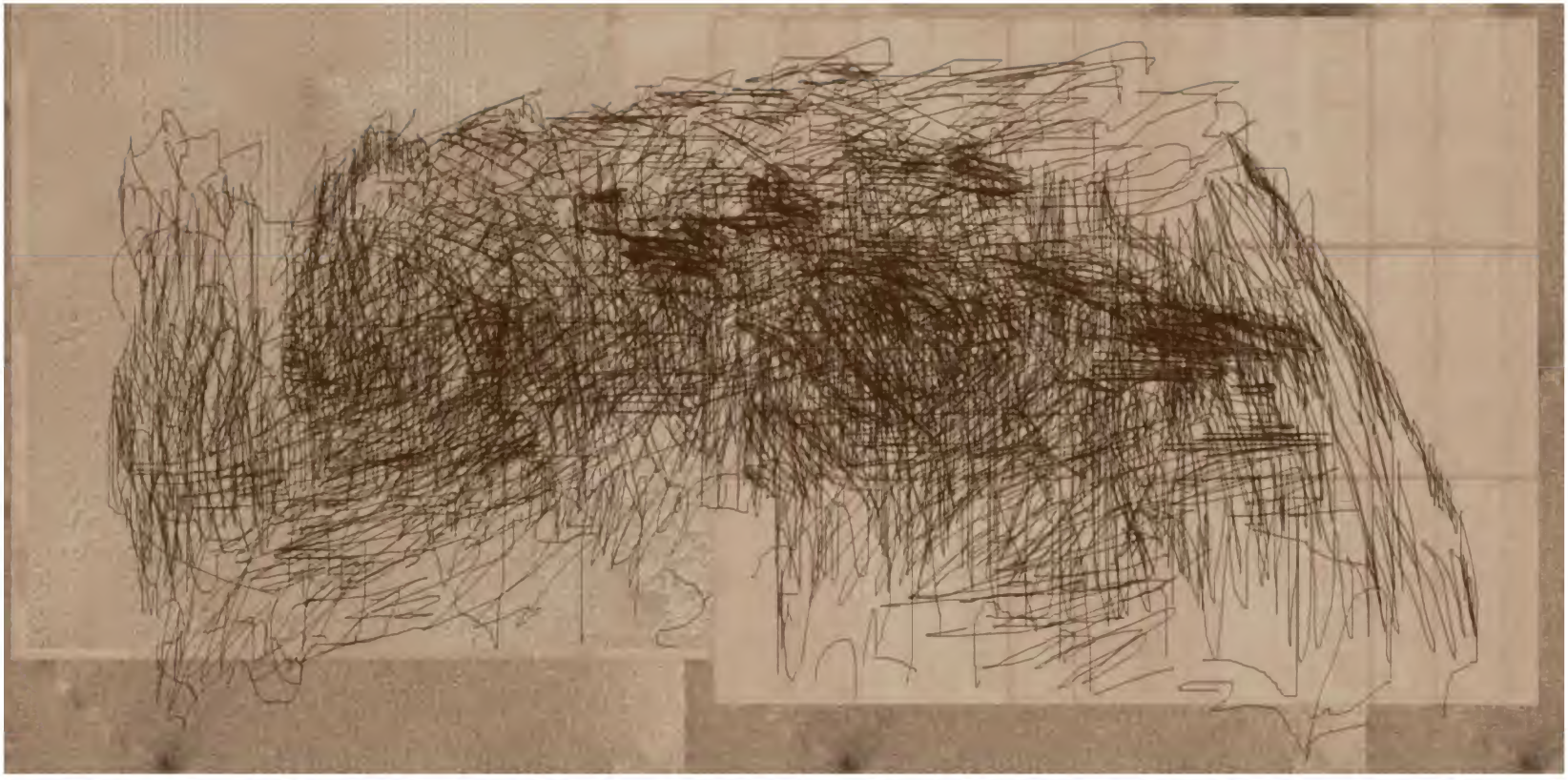

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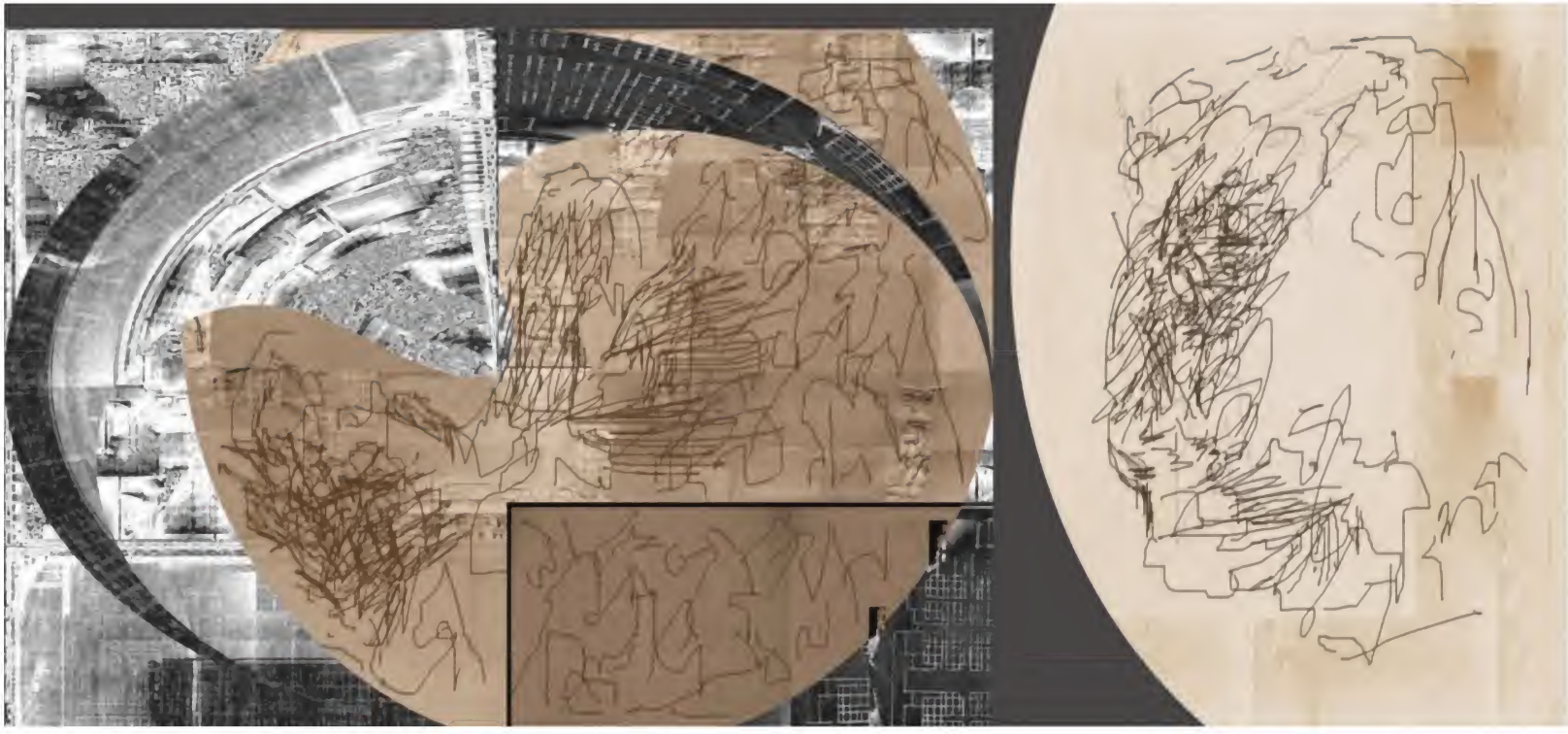

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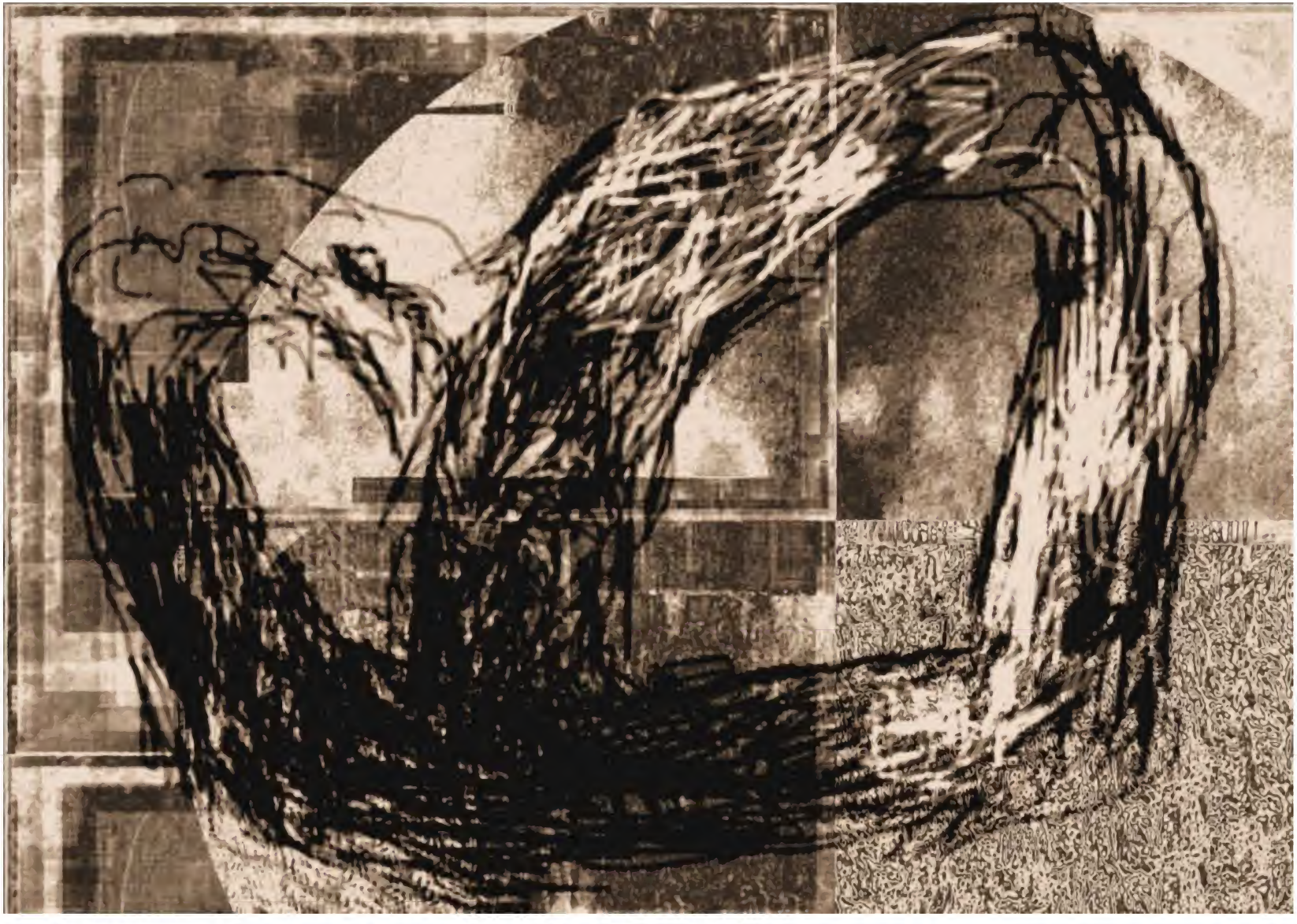
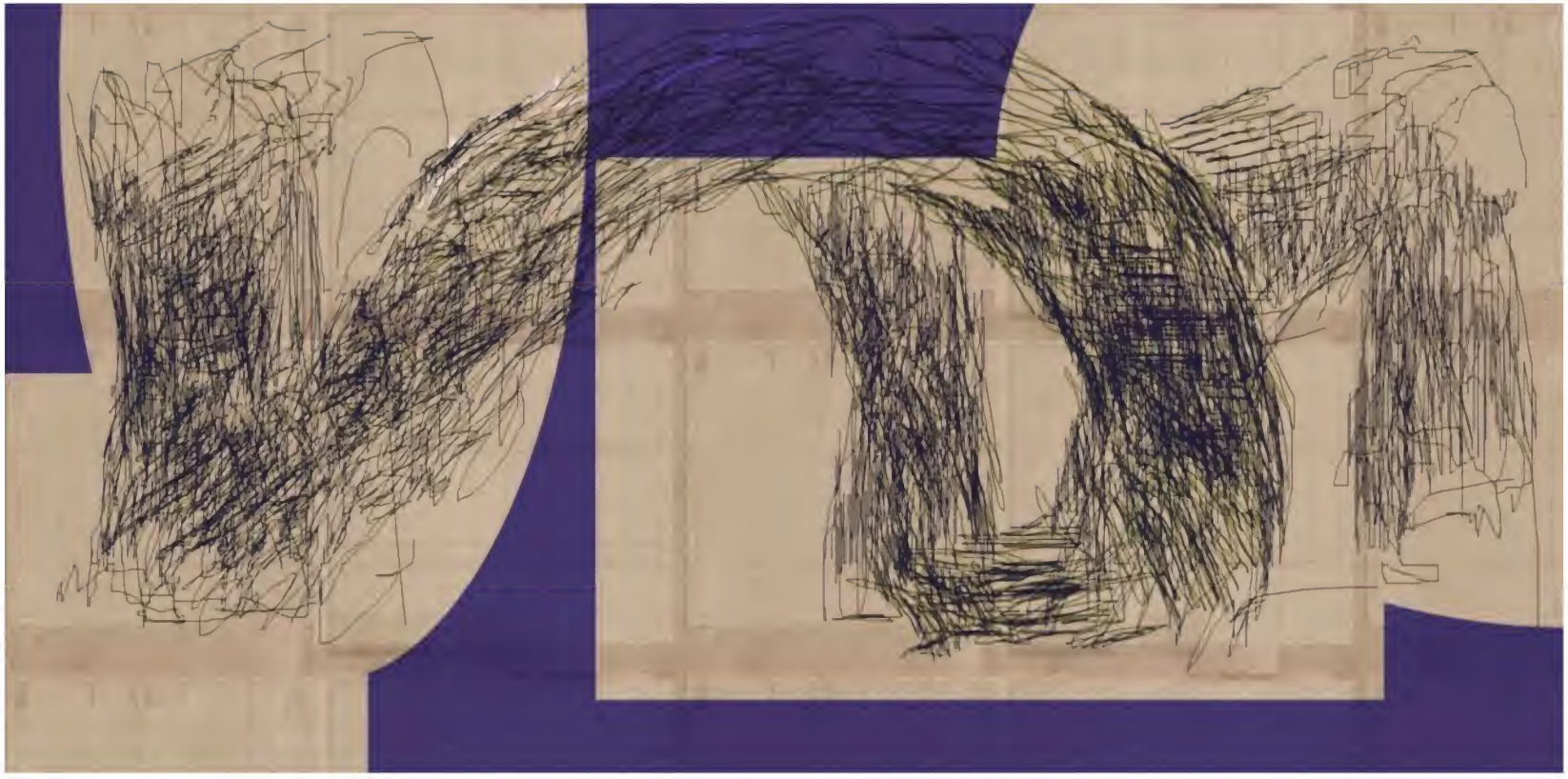
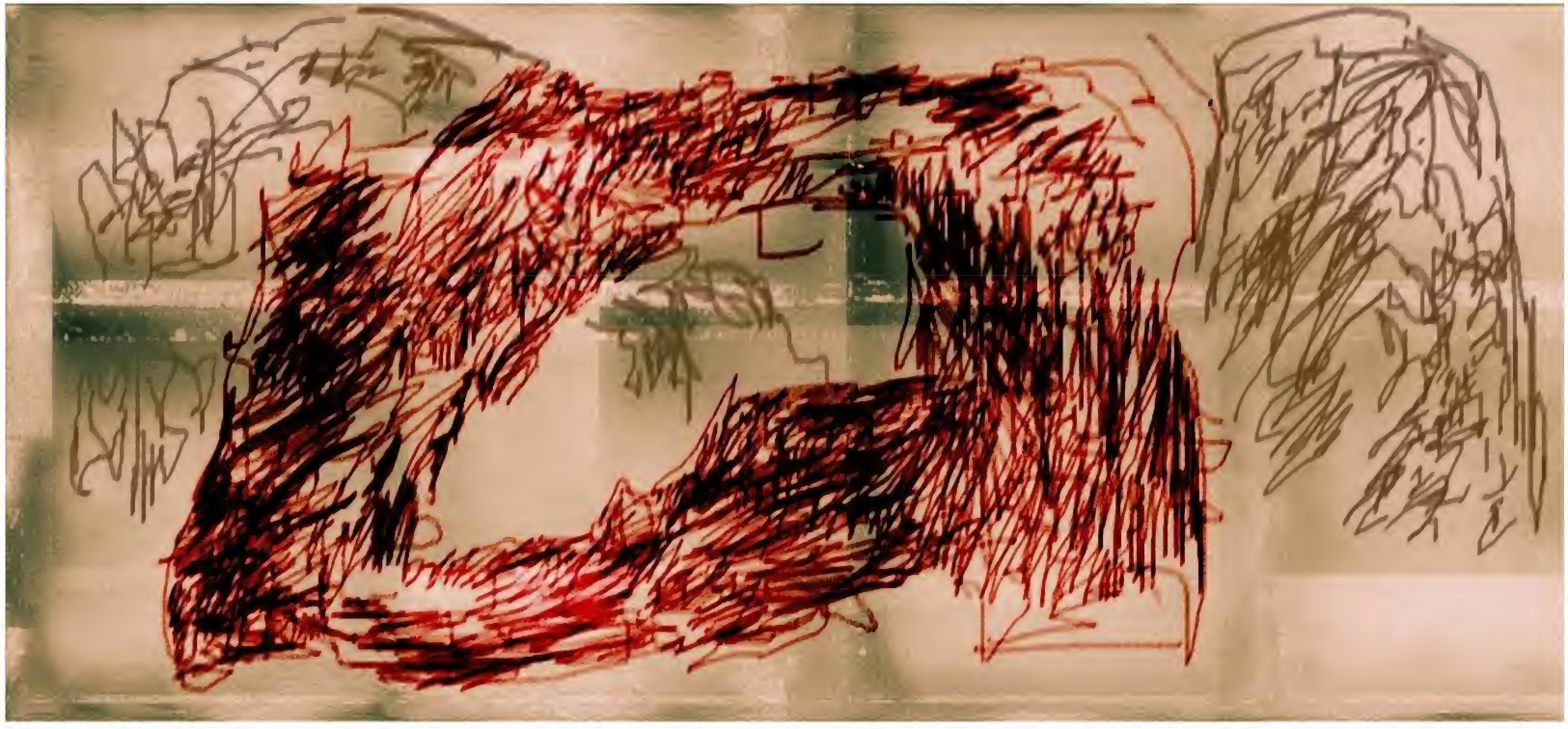
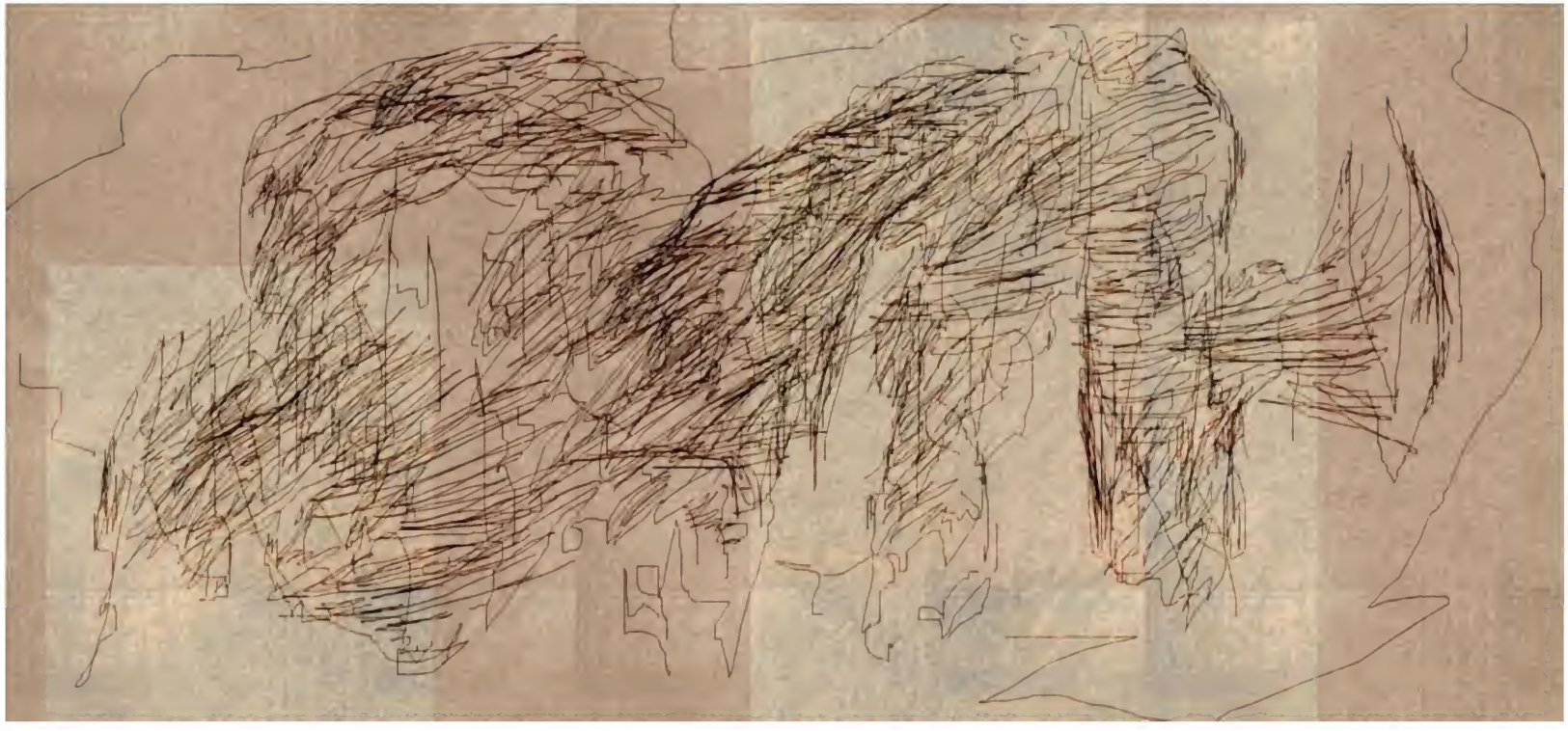


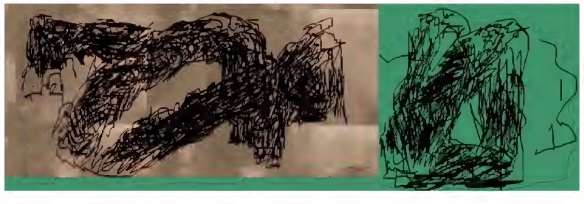


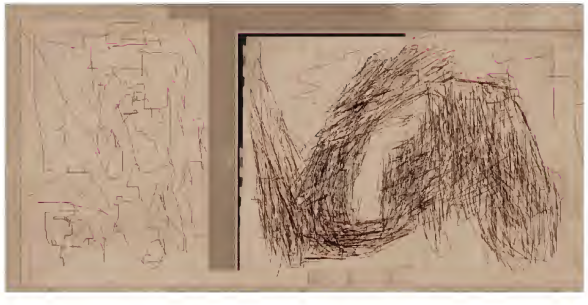


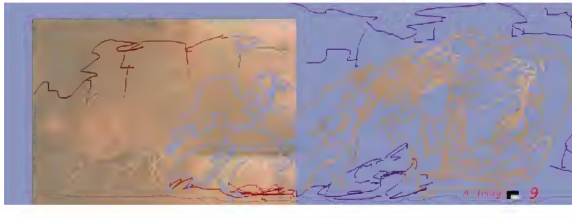


A Image 11 "much earth little gold" or little gold Much Earth?

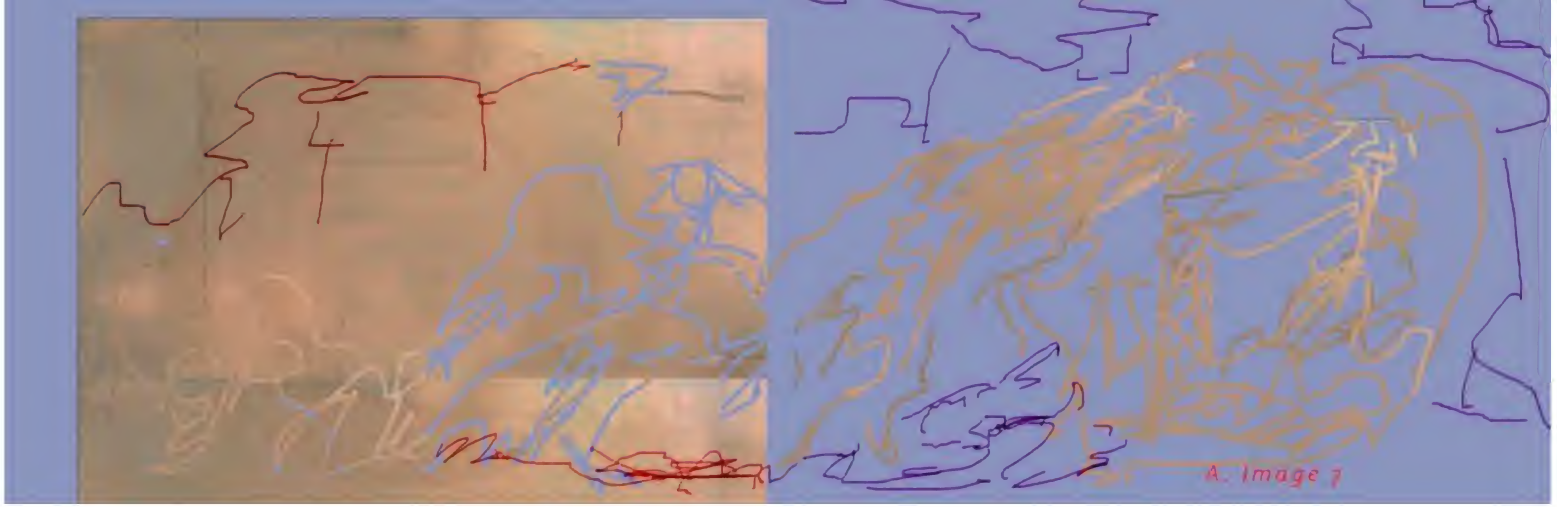
A Image 10 Metaphysical Portrait of a Morality Obese Ego







A. image 8 : Holy Cow through the Camels Eye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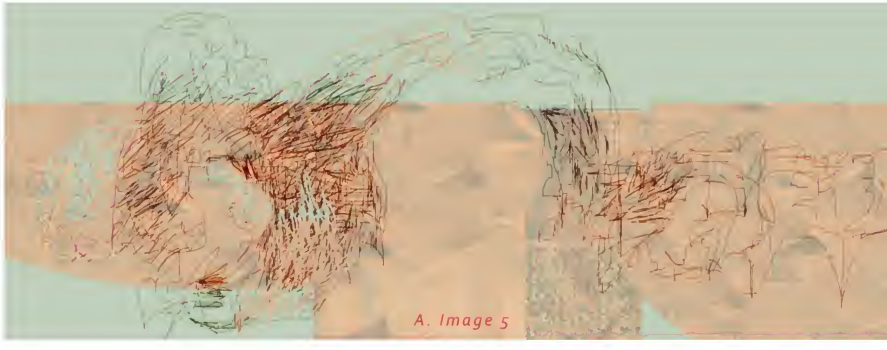
A. IMAGE 3


A. Image 5

A. Image 6

A. Image 6

A. Image 4

A IMAGE 2 | NATURE MORTE AFTER LIFE |

A. IMAGE 1

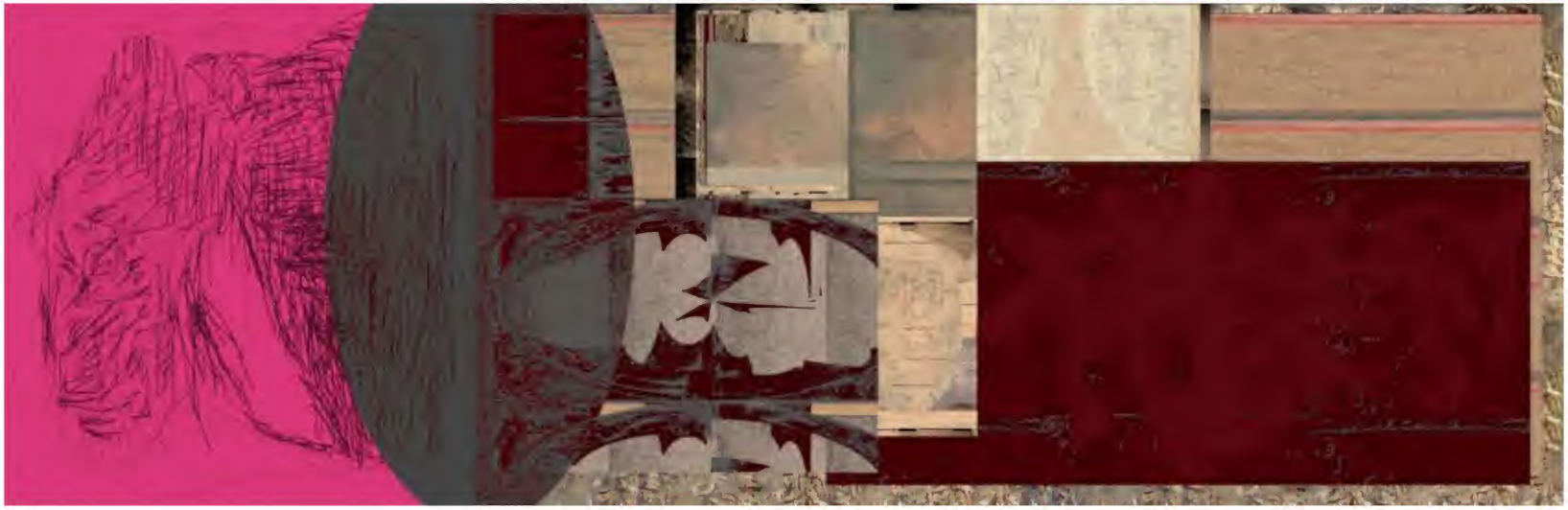
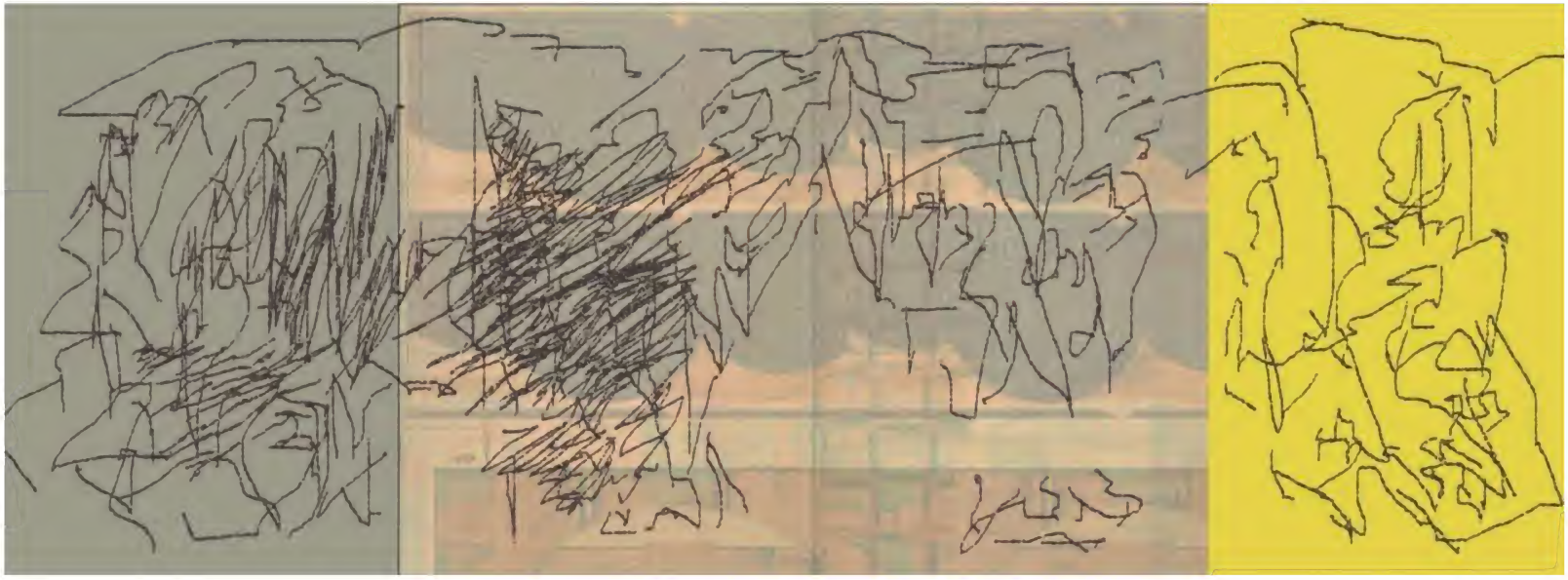
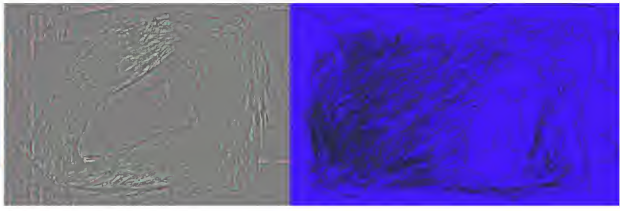
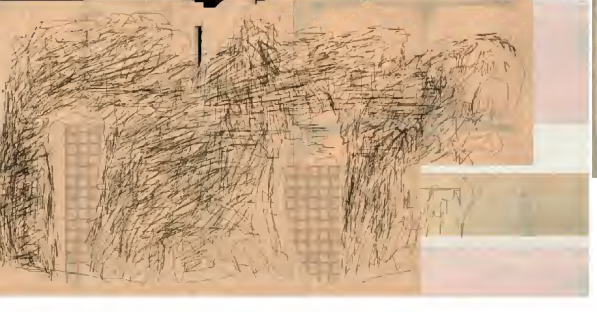


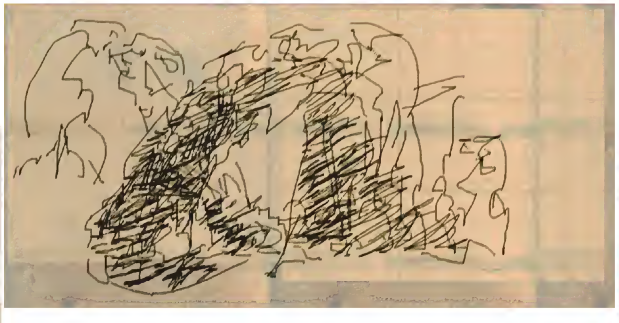
IMAGE FORE AND AFT 3

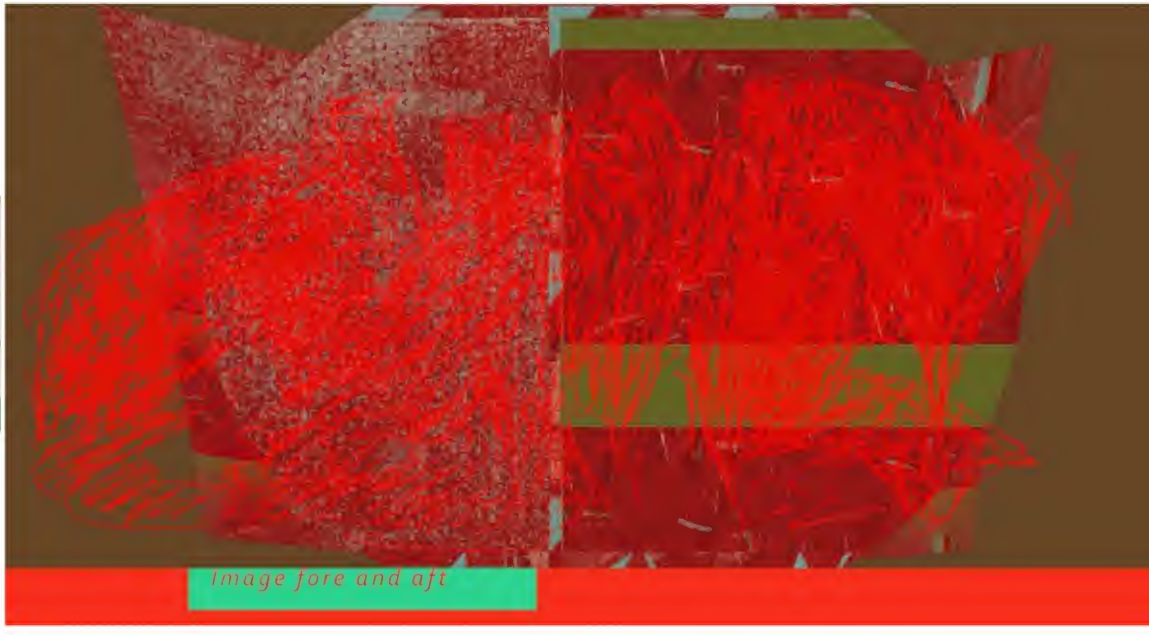
IMAGE FORE AND AFT 2







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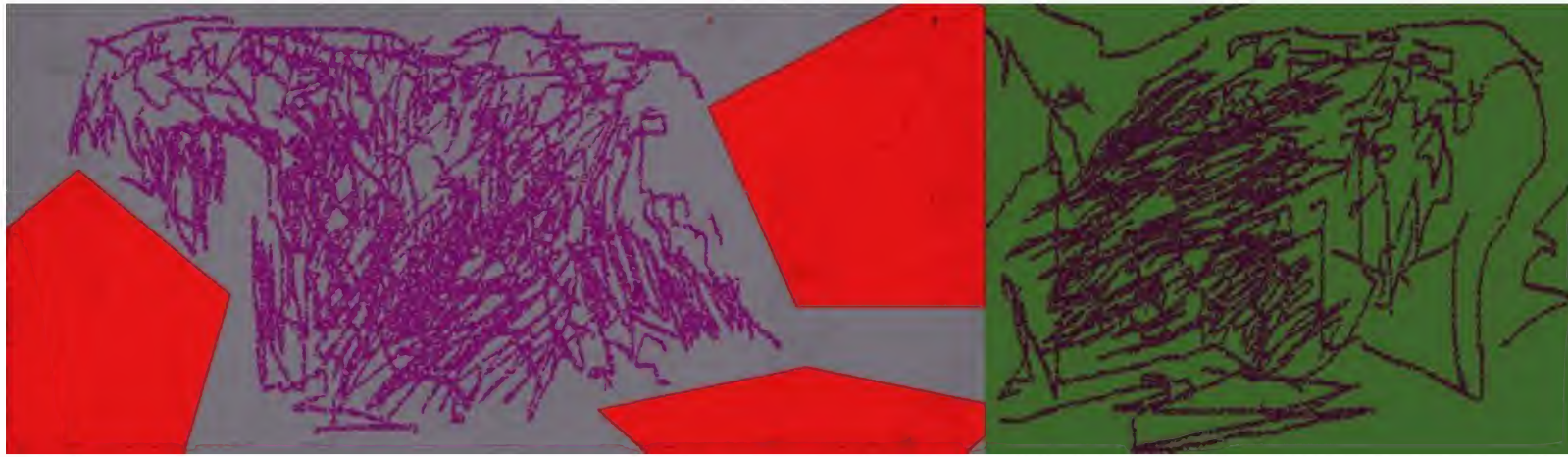
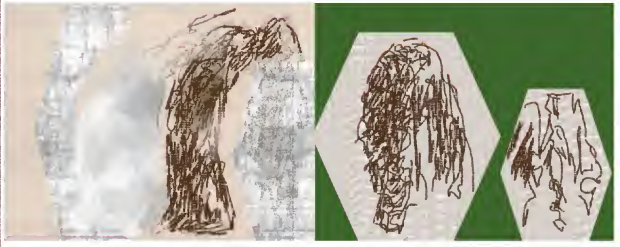
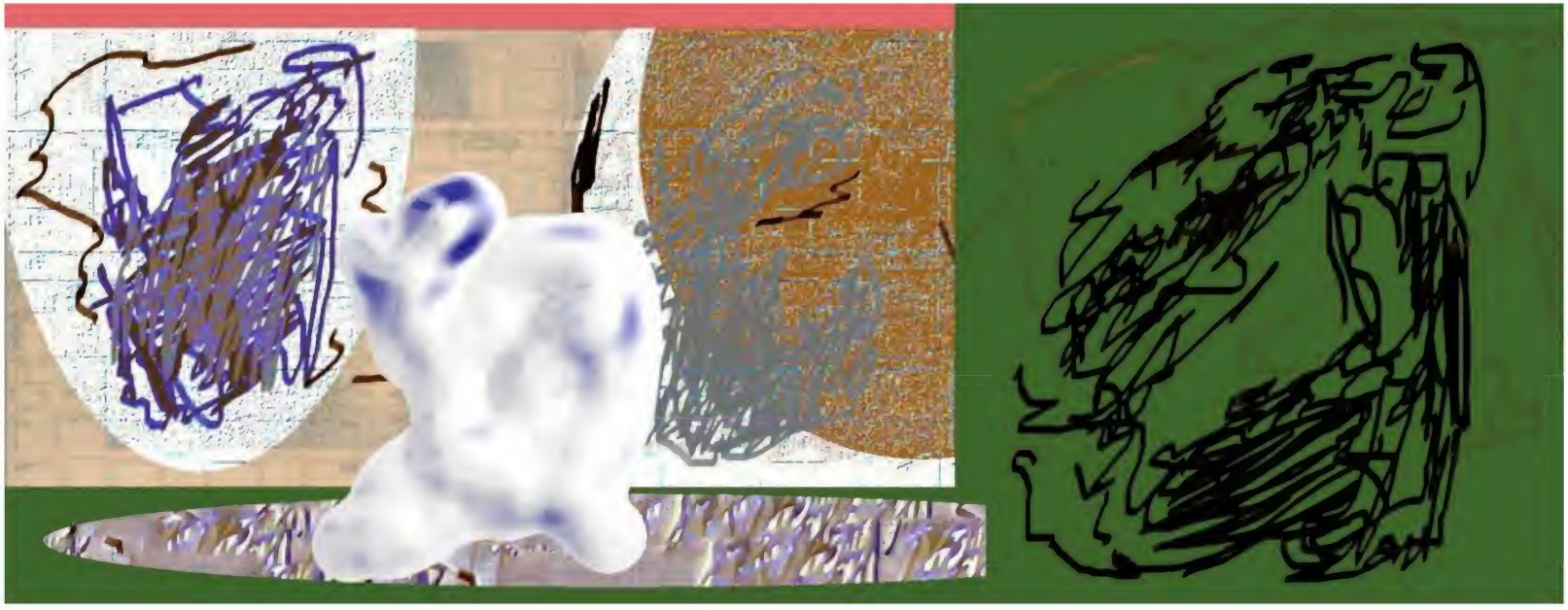
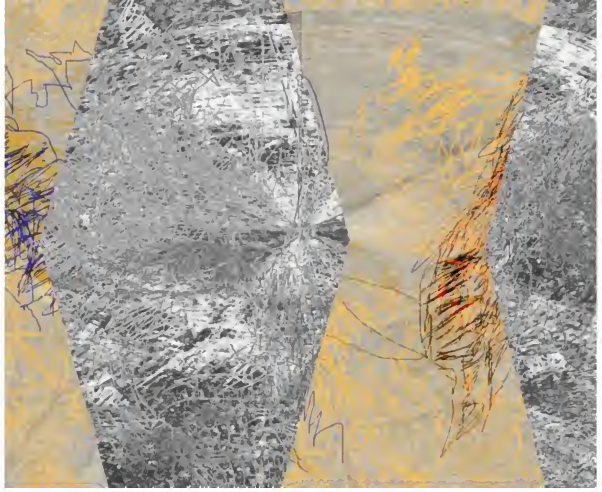
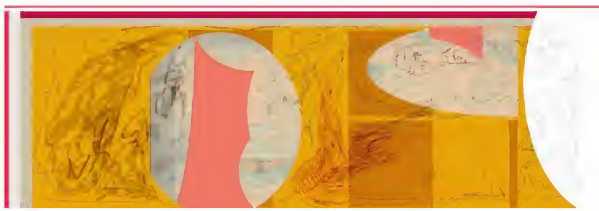
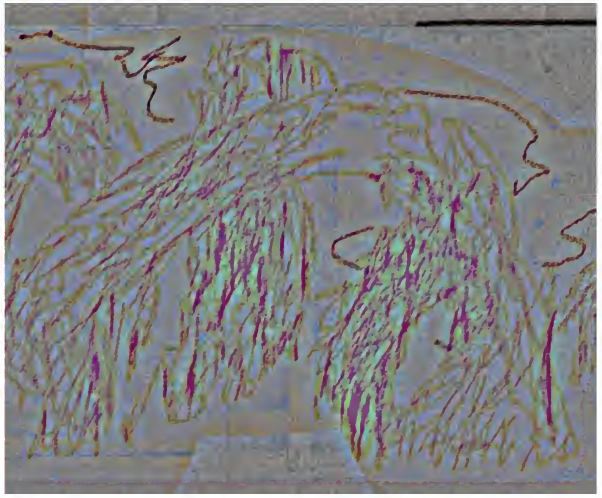


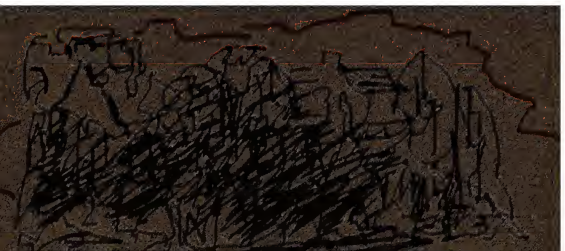


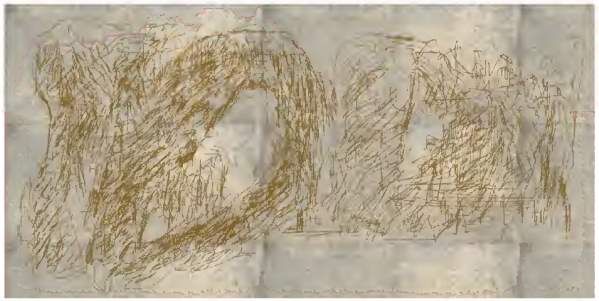


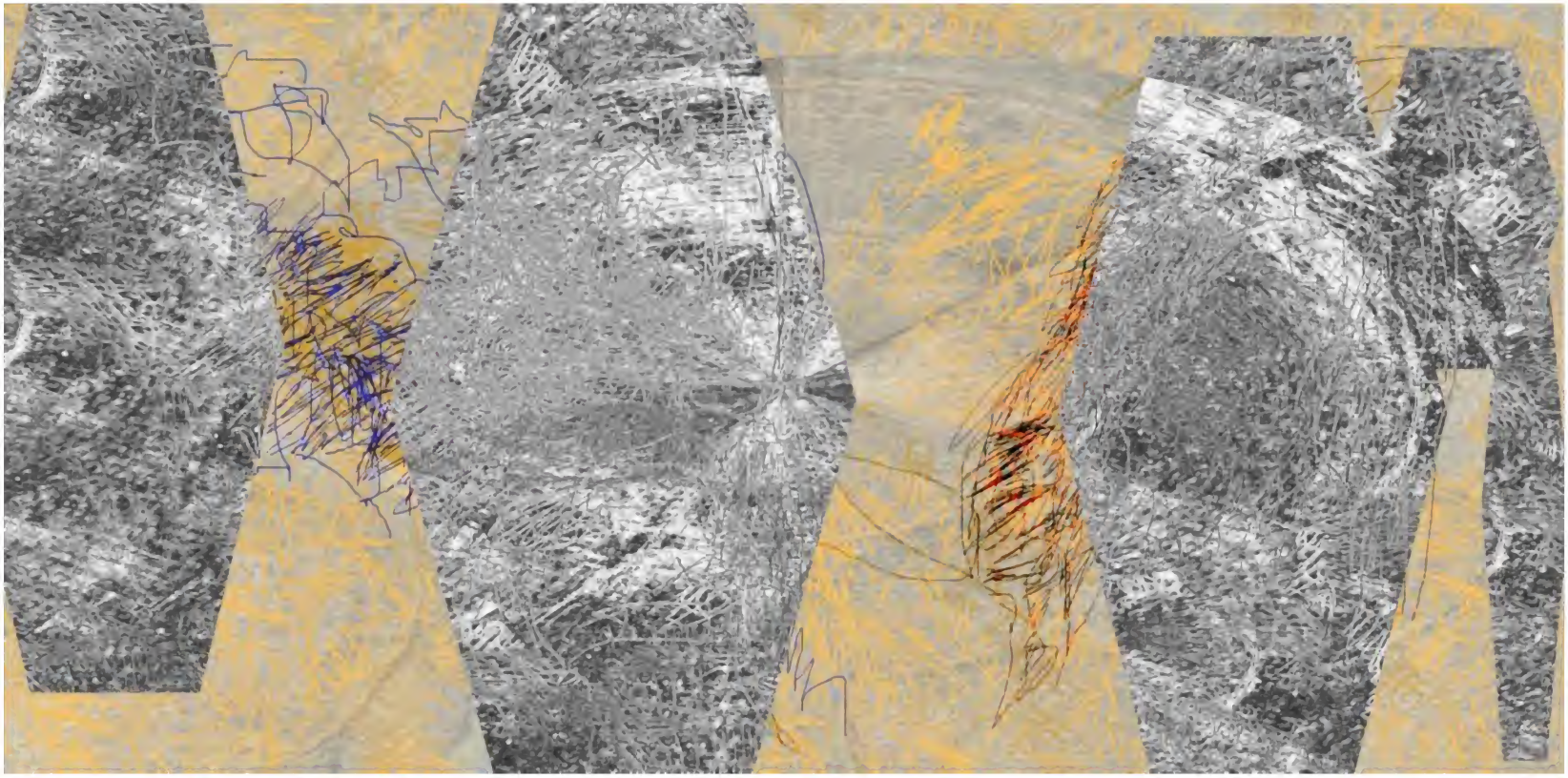


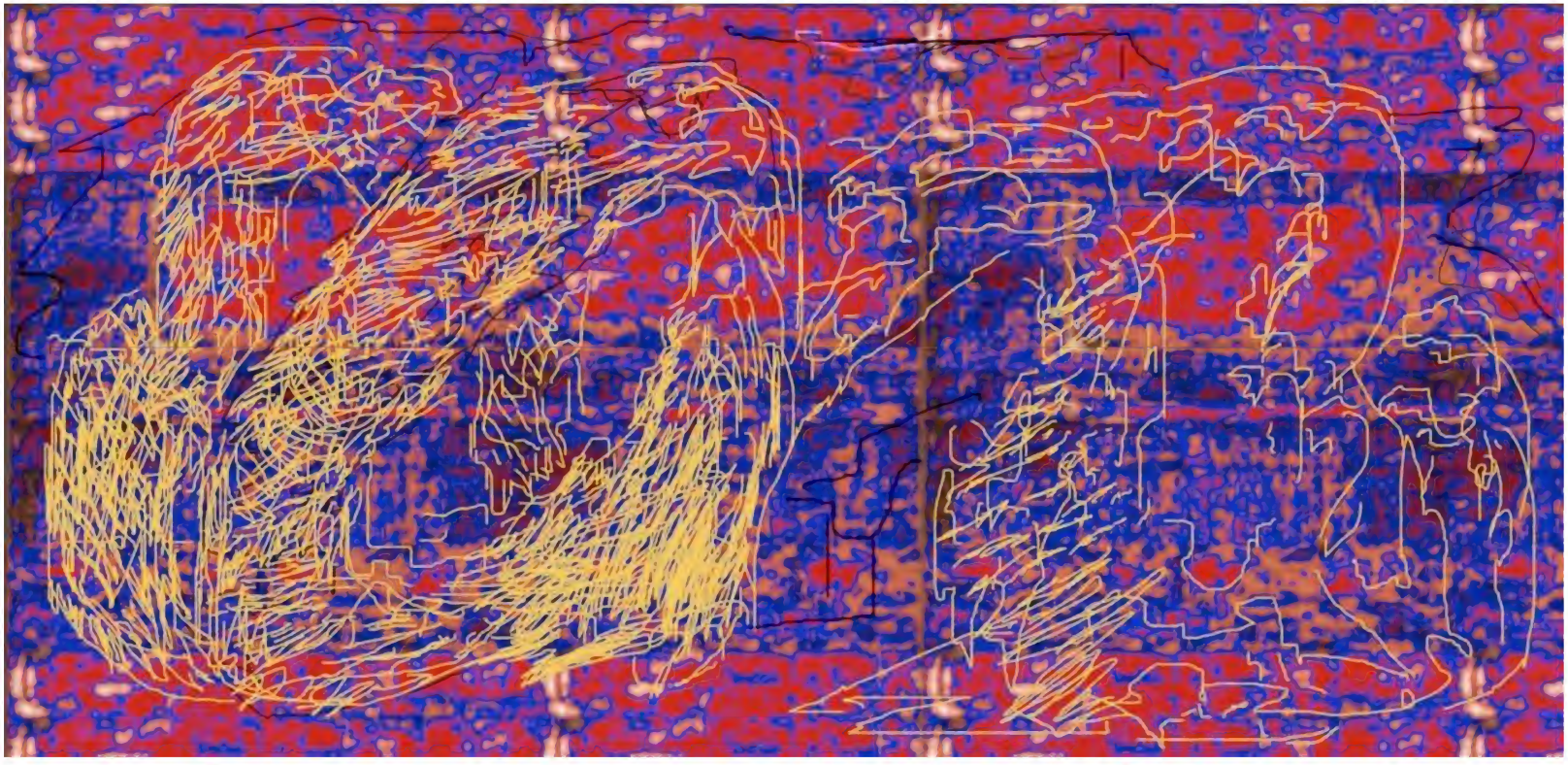


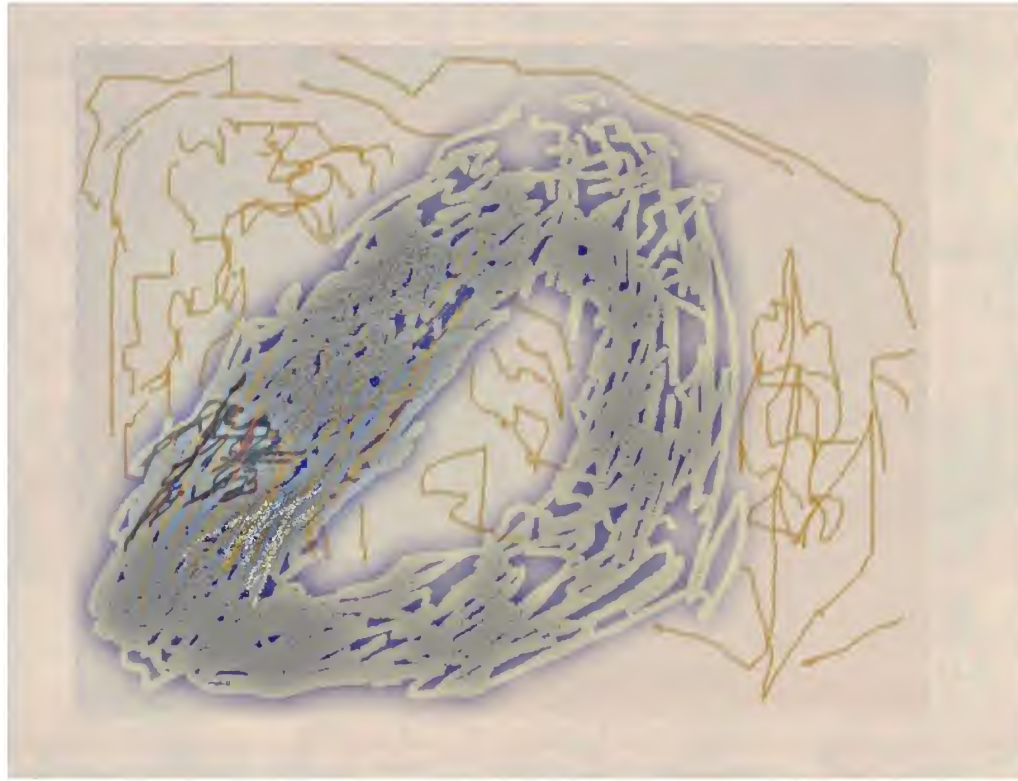


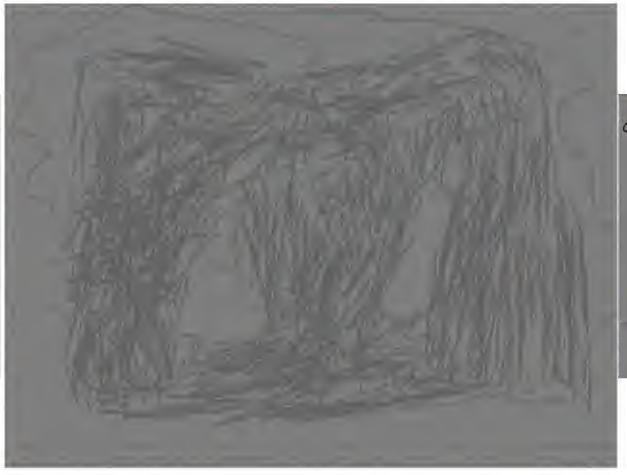


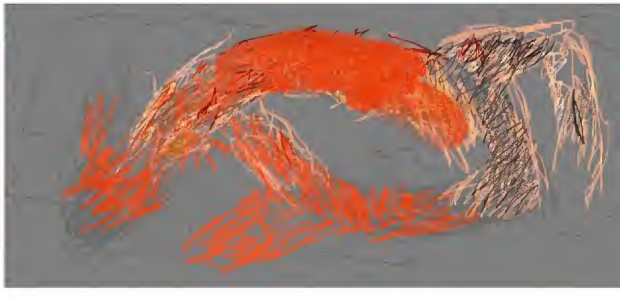


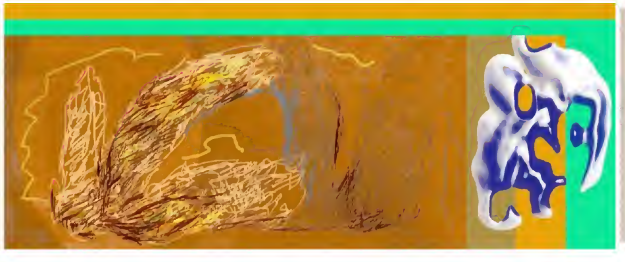


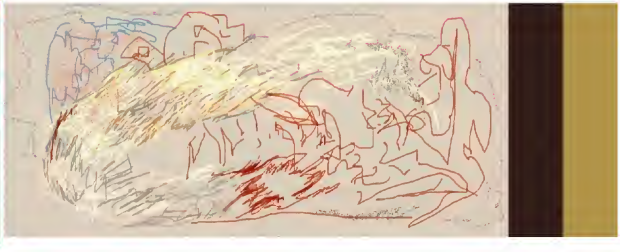




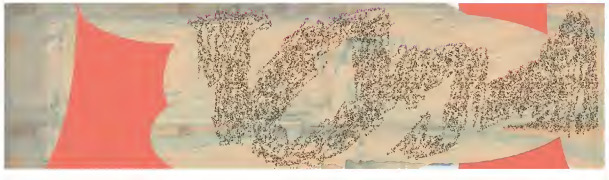


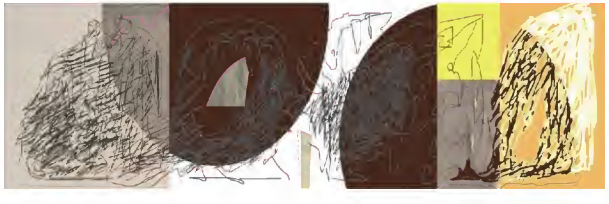


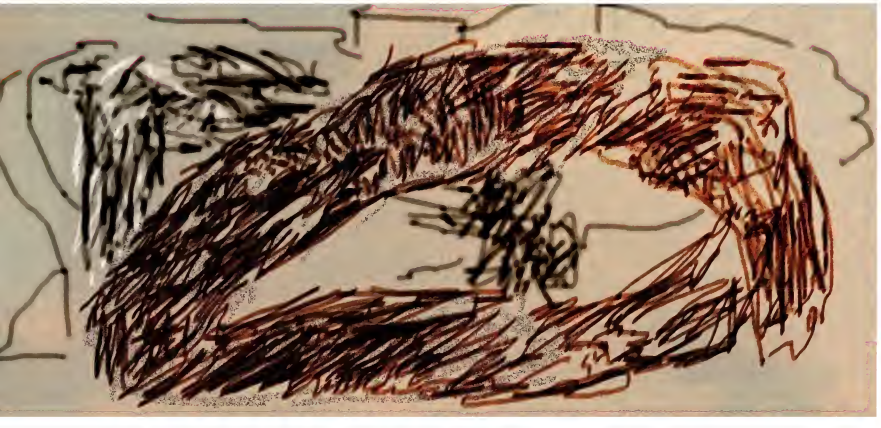


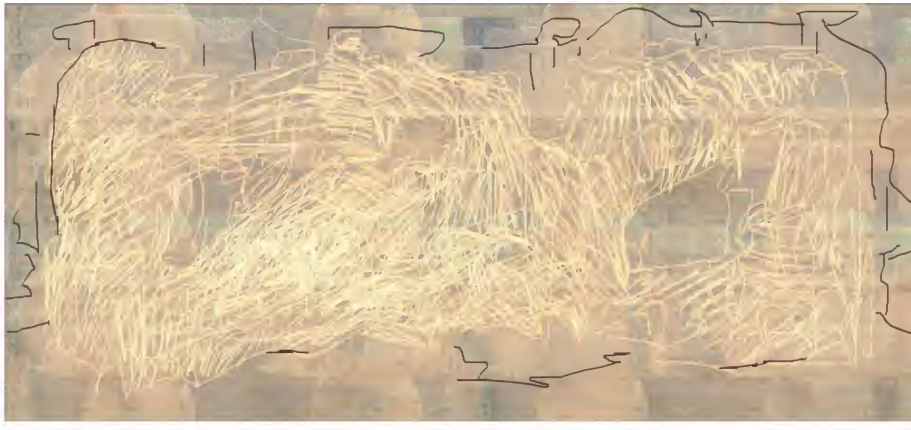


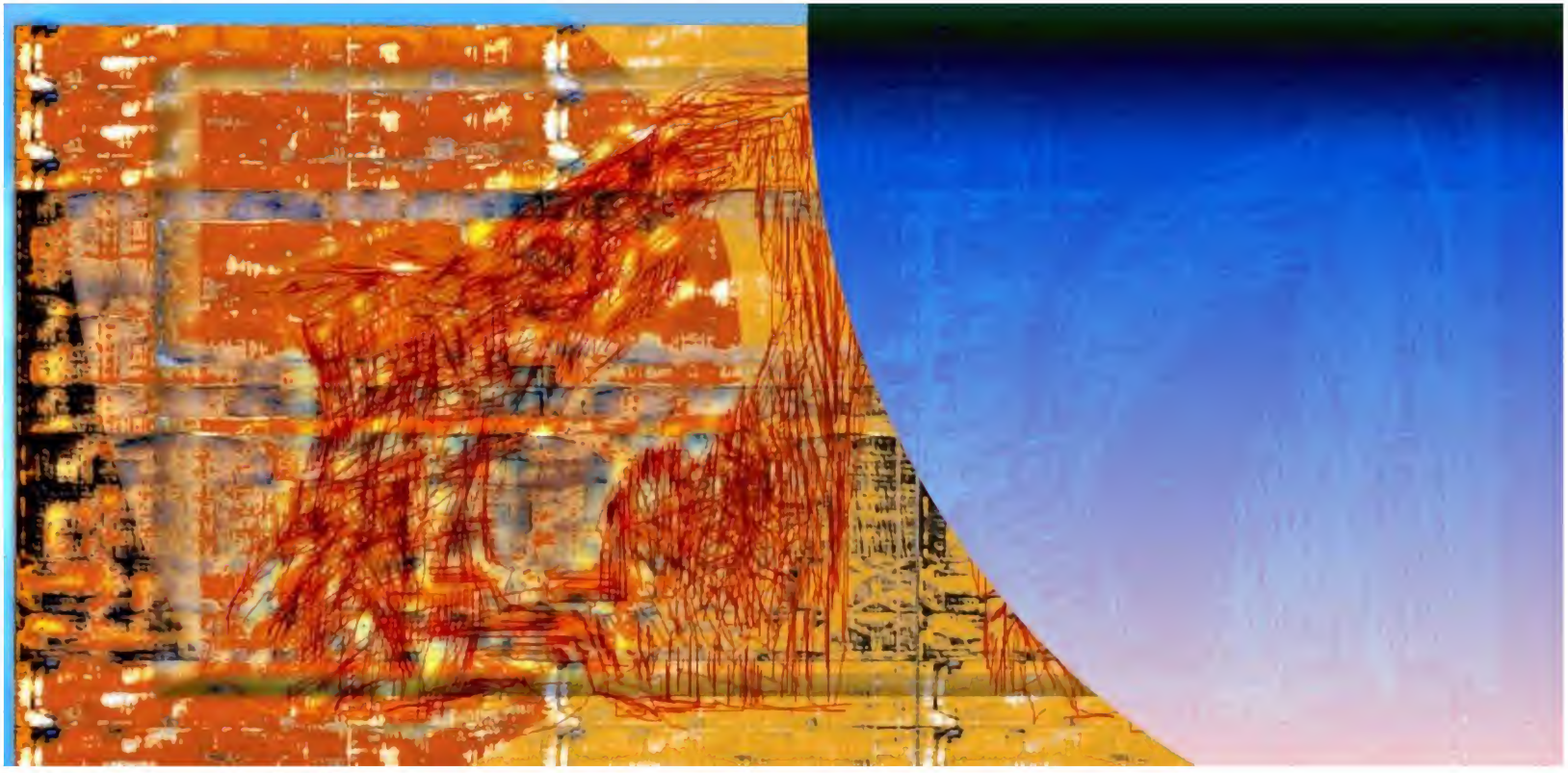
Ribbon Window

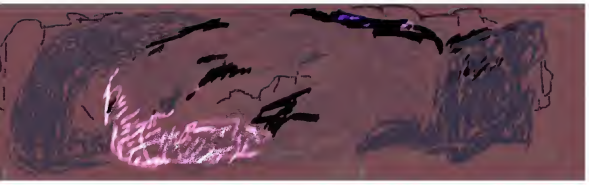


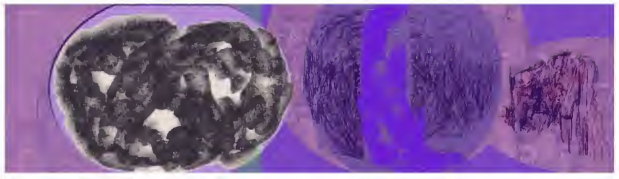


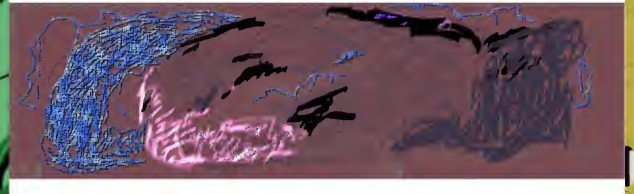


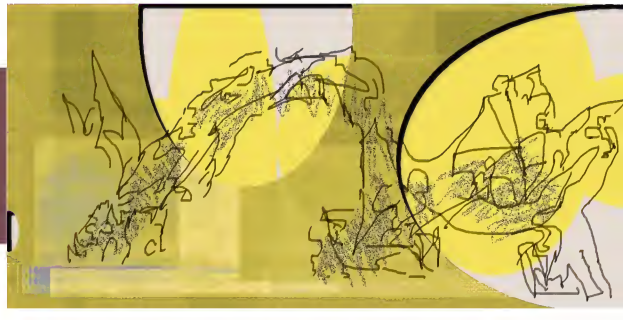












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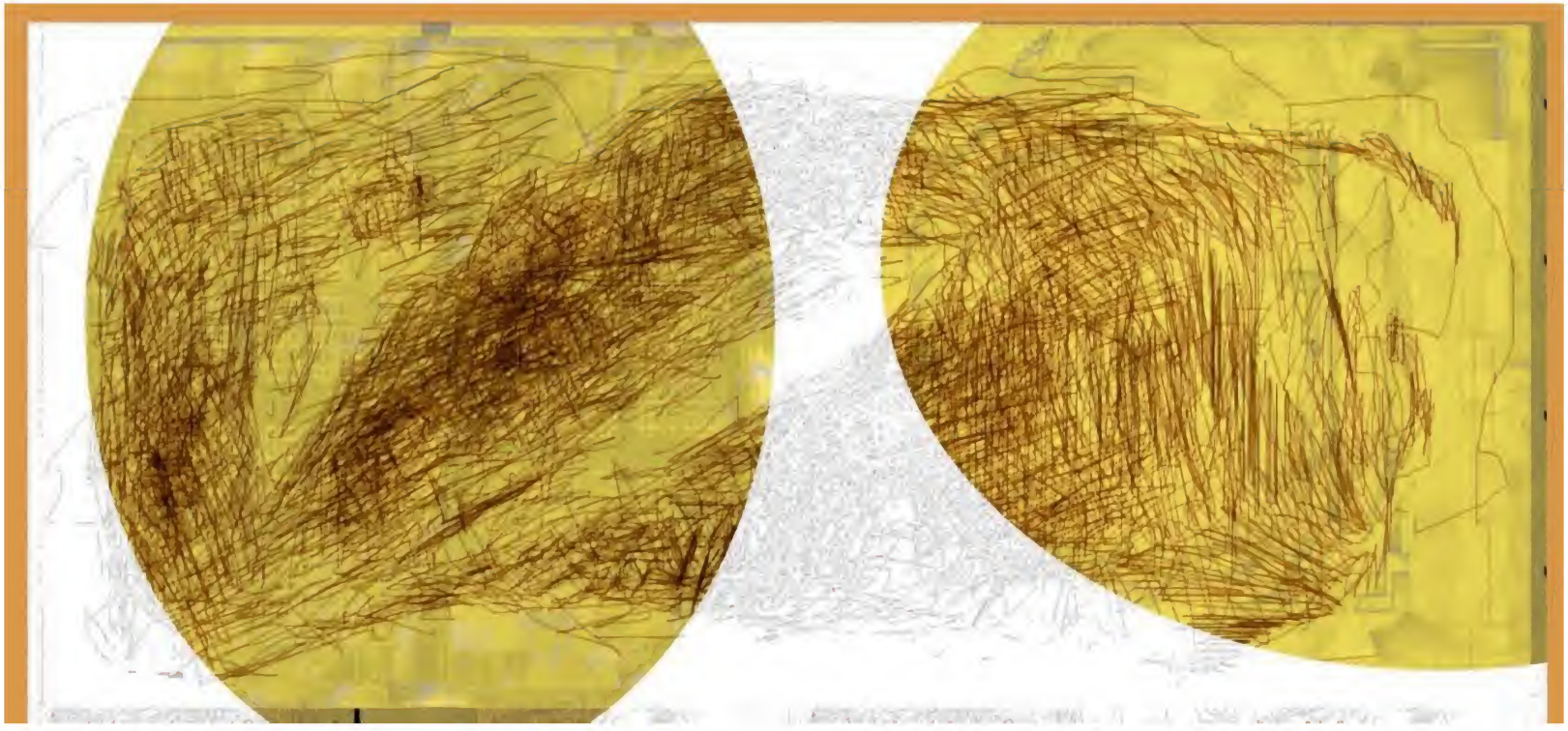
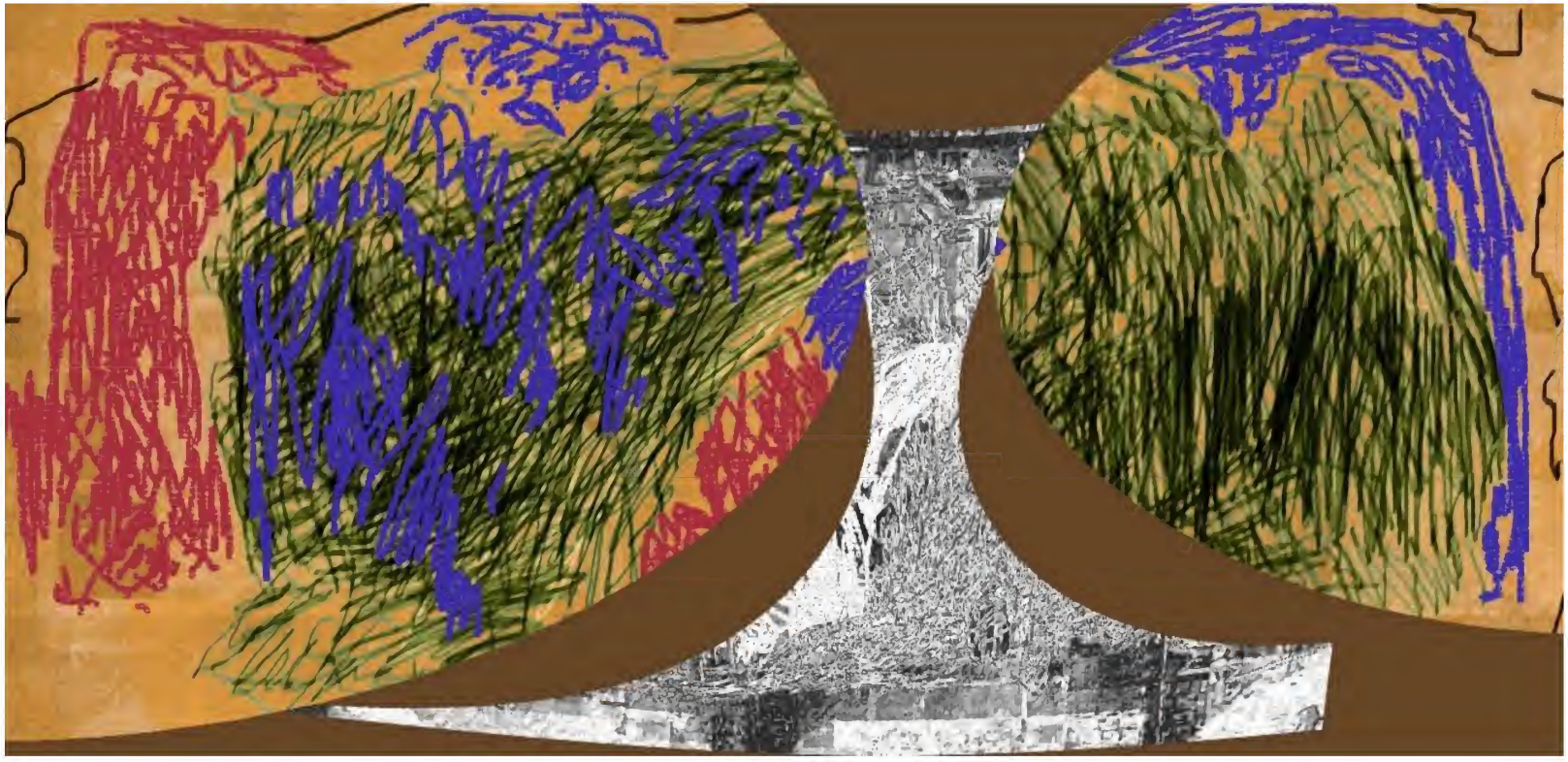
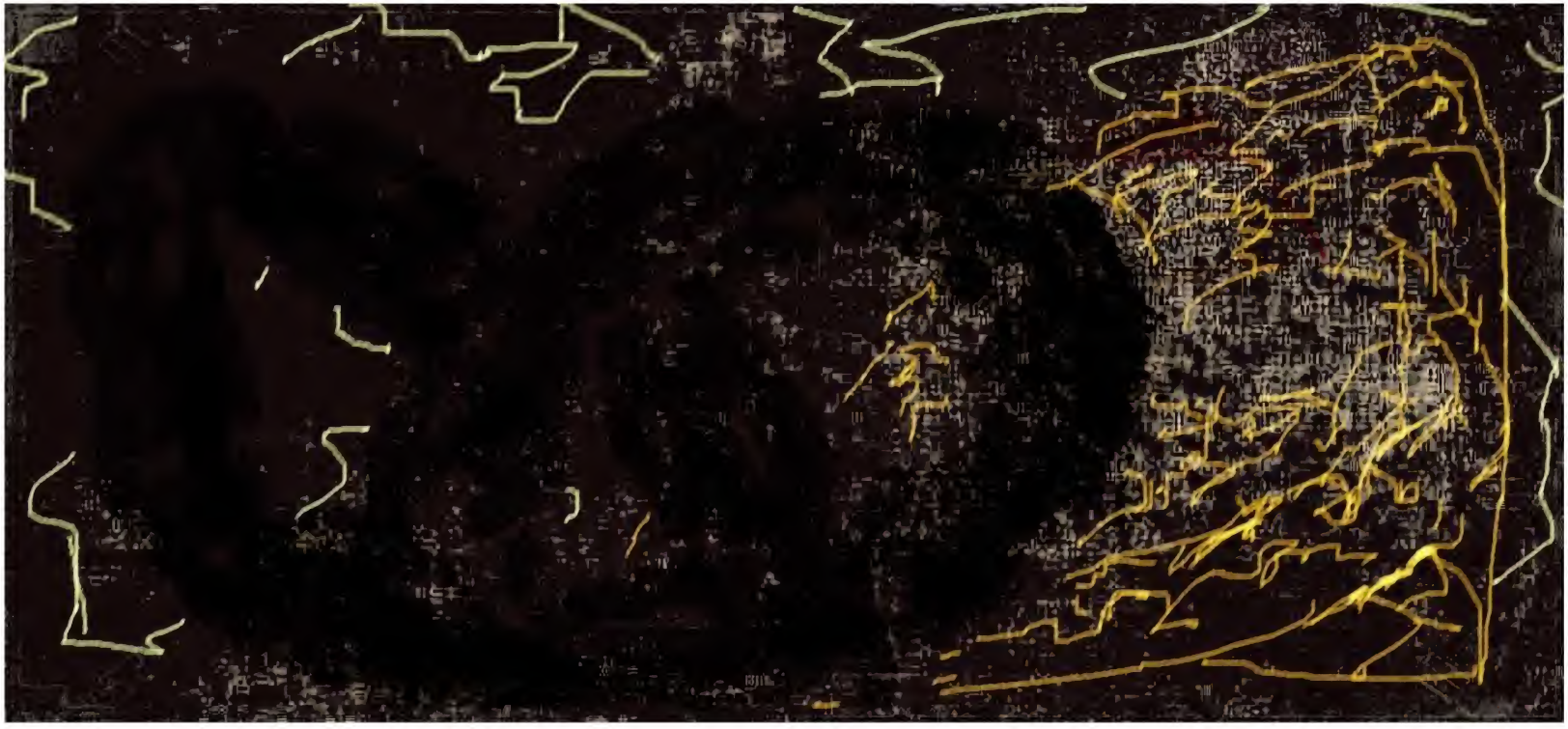
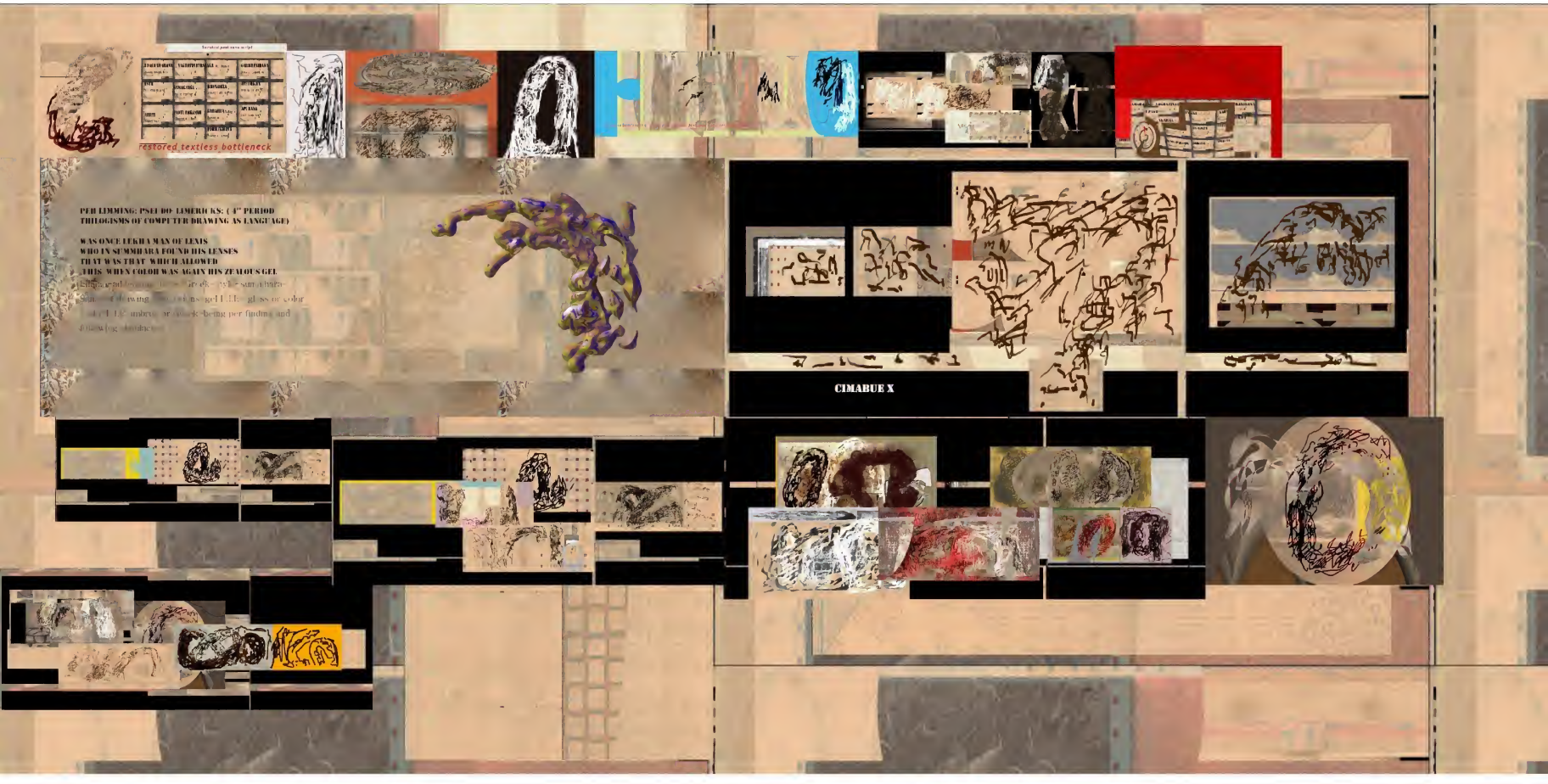


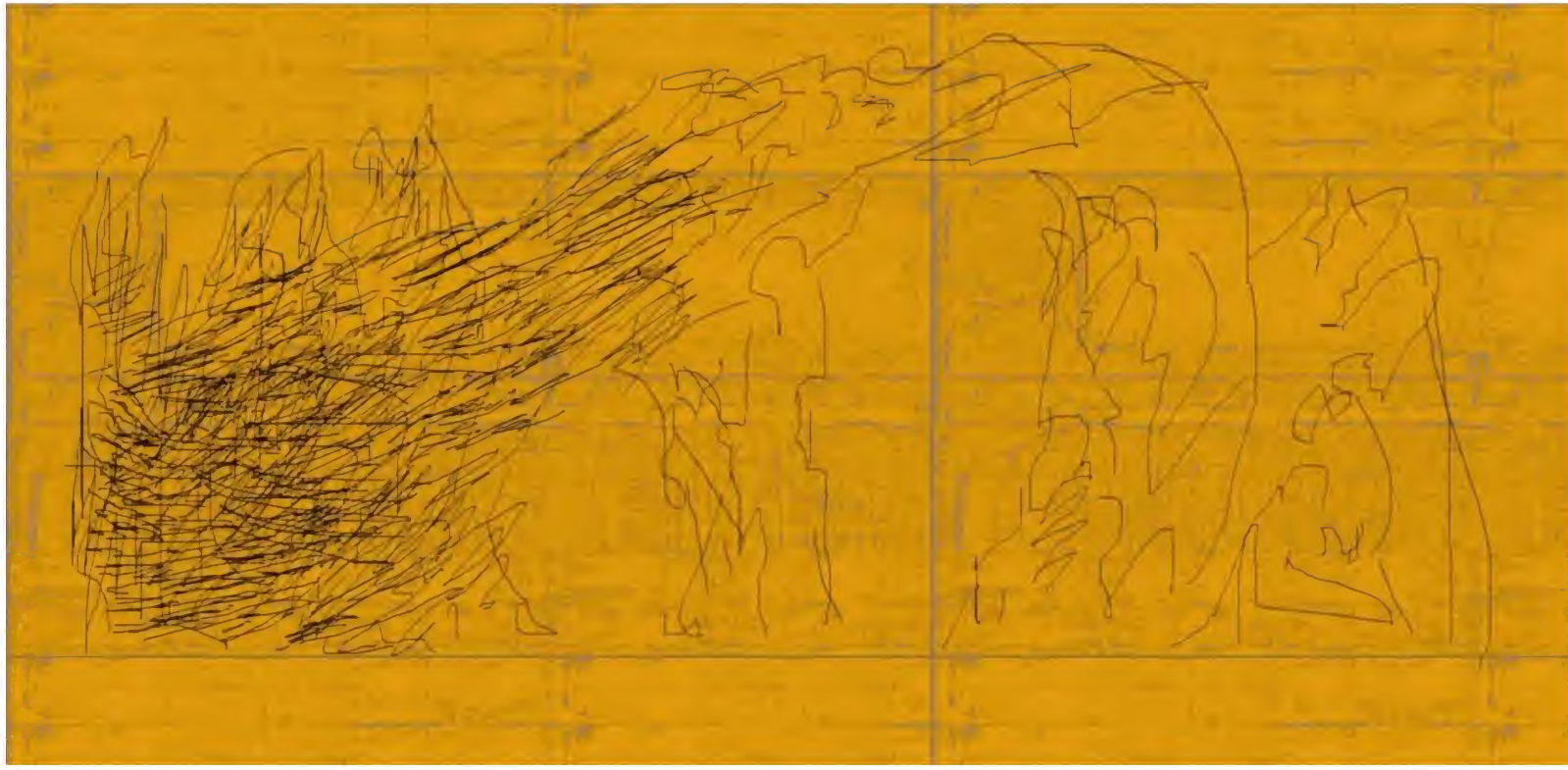


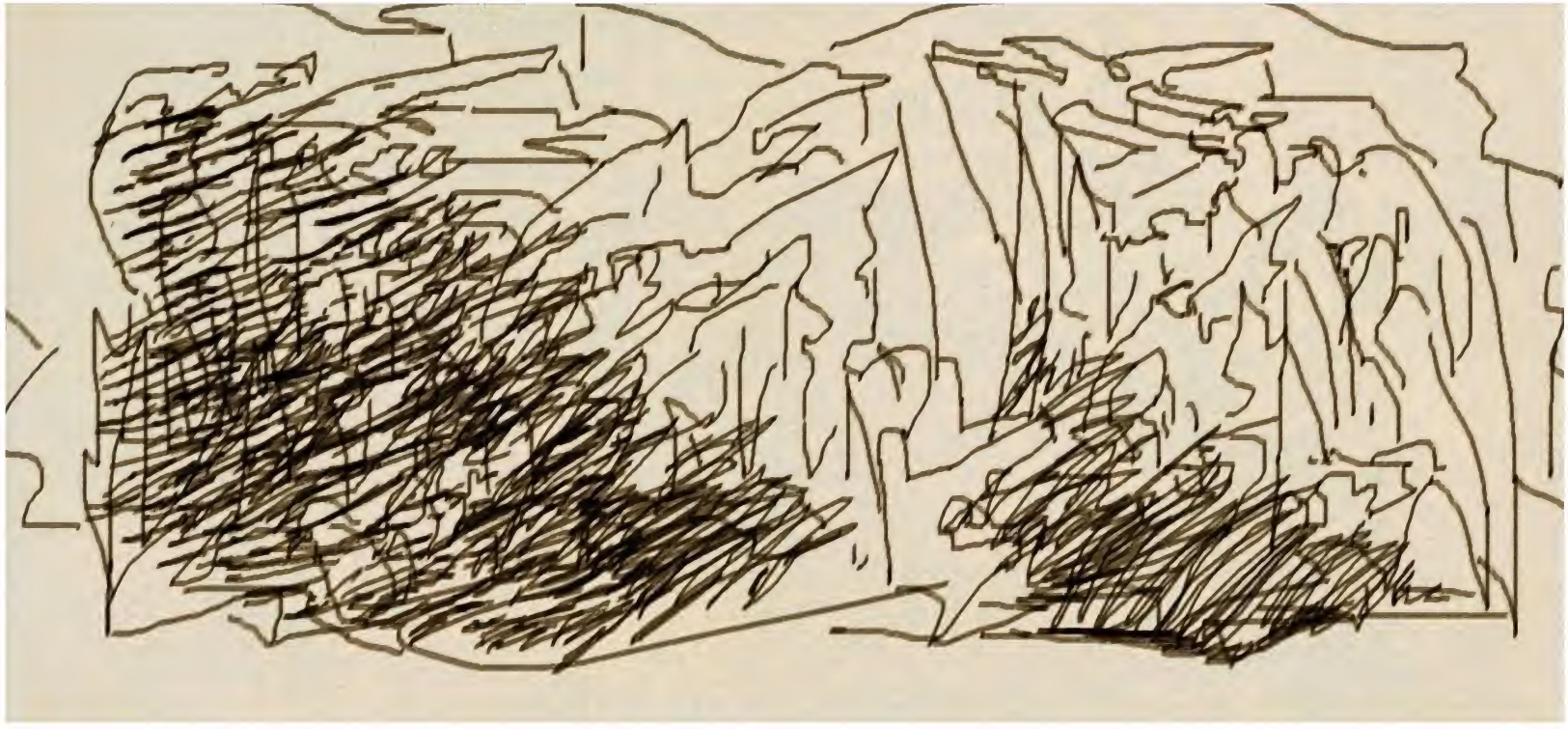


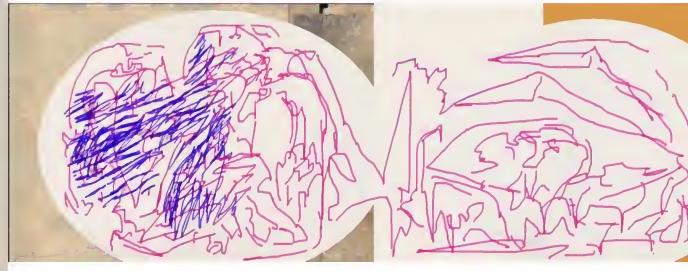

restored_textless_bottleneck
PER LIMMING: PSEUDO-LIMERICKS: (4" PERIOD
THILOGISMS OF COMPUTER DRAWING AS LANGUAGE)
WAS ONCE TEKH A MAN OF LEXIS
WHO IN SUMMIPARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL
CIMABUE X

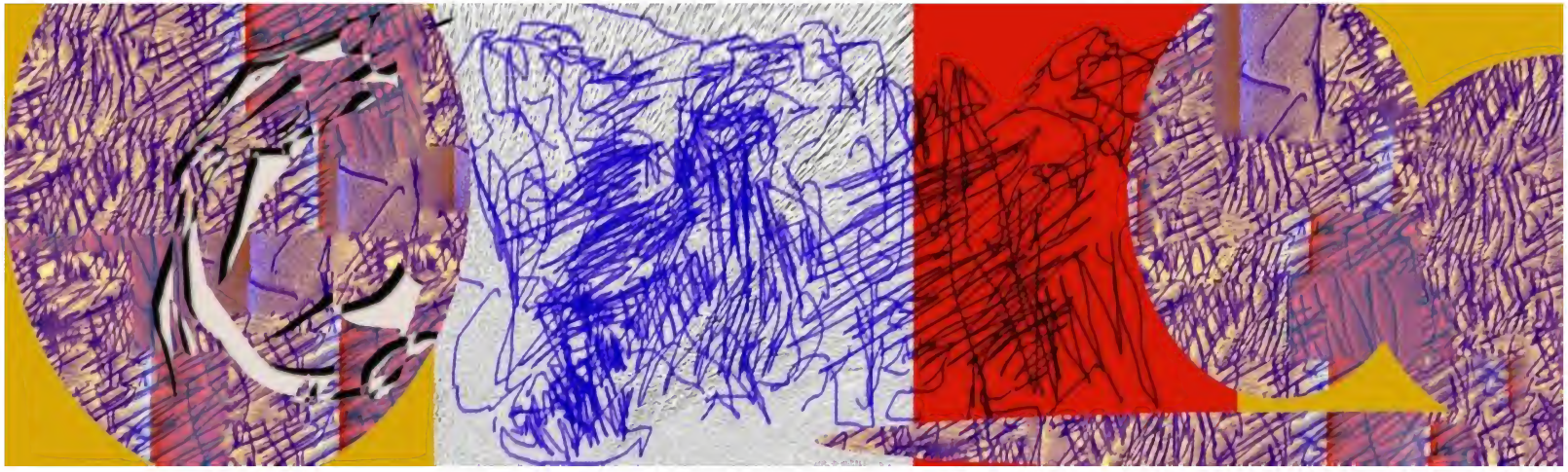
PICTOGRAPH

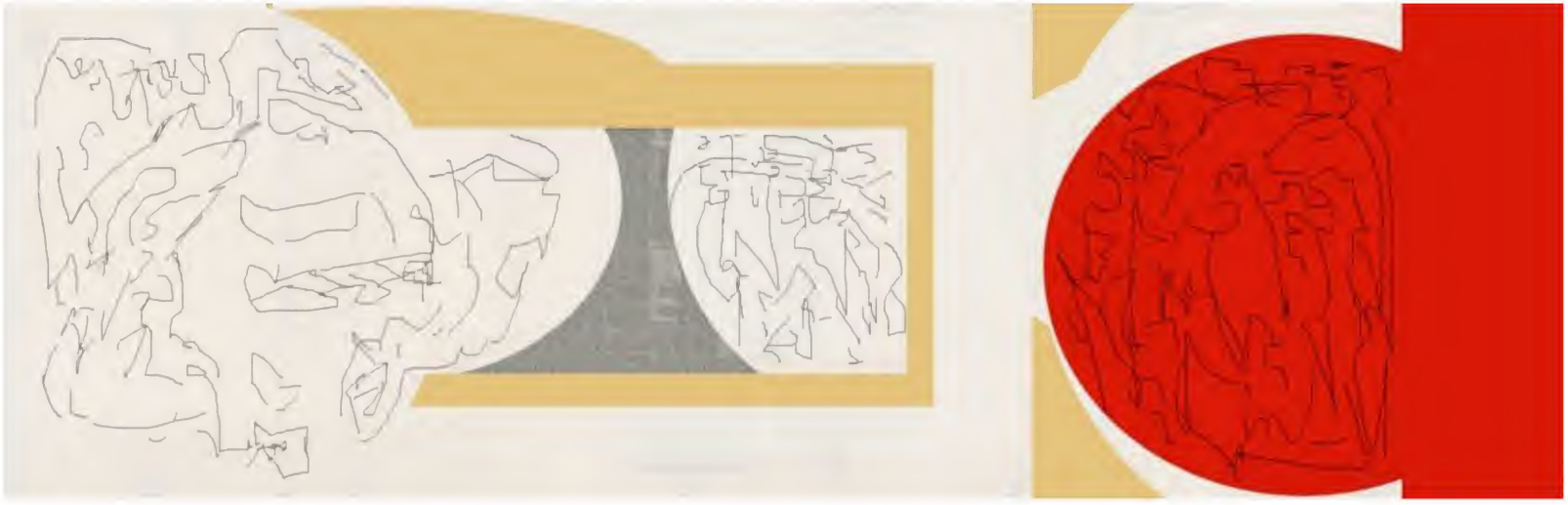
STRAPPO 1 (FRESCO AT A REMOVE)

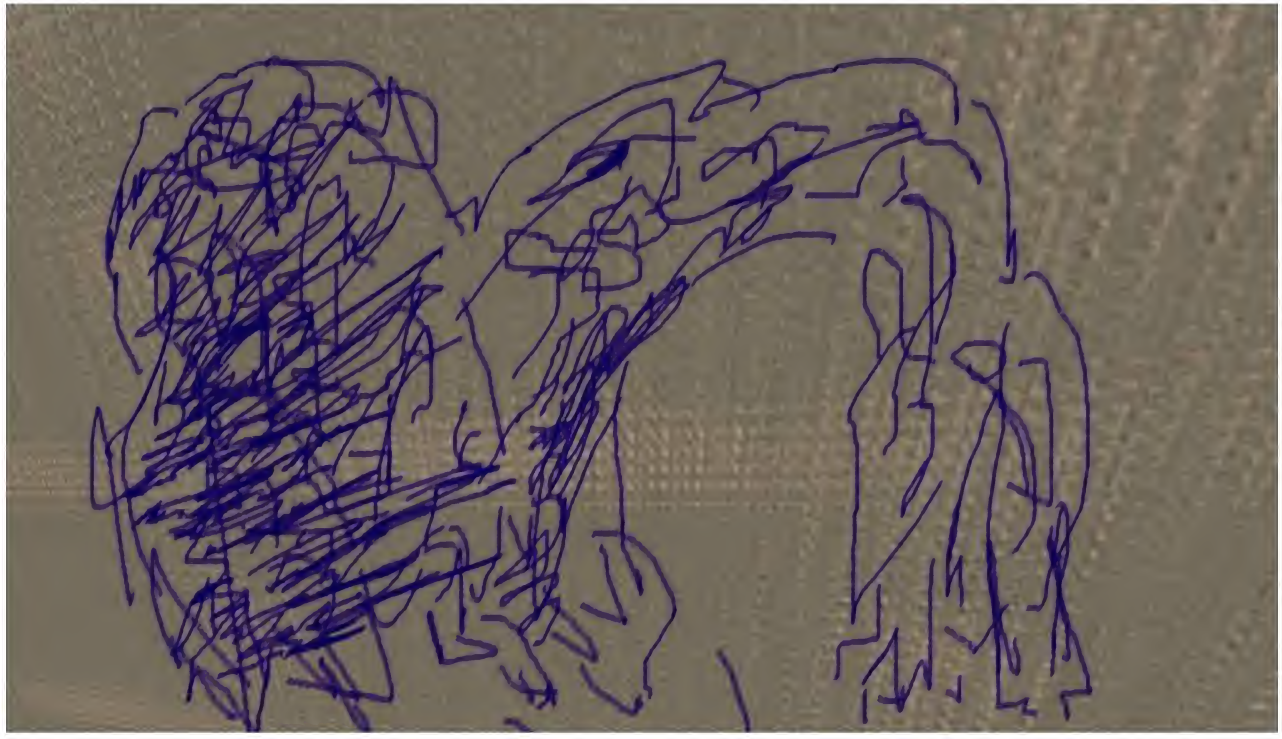


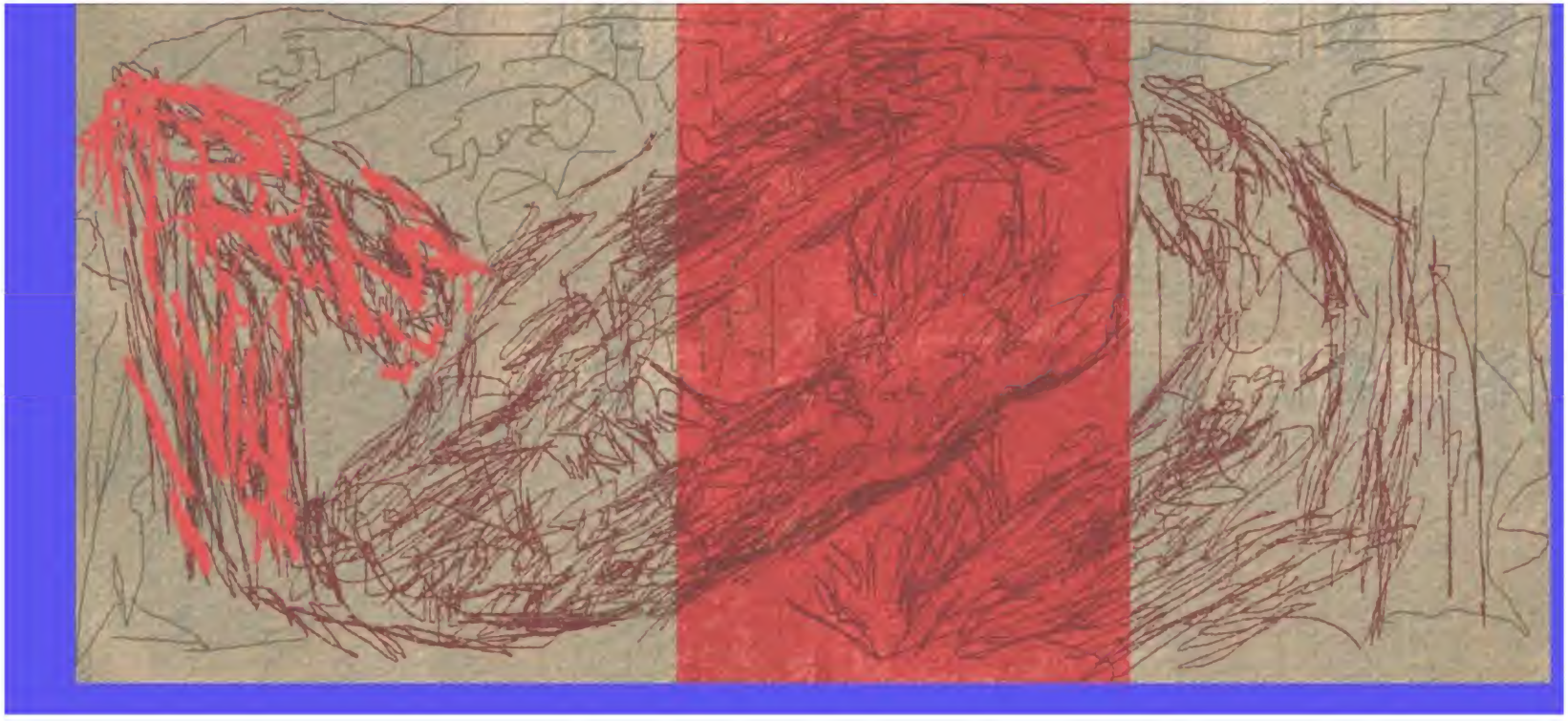


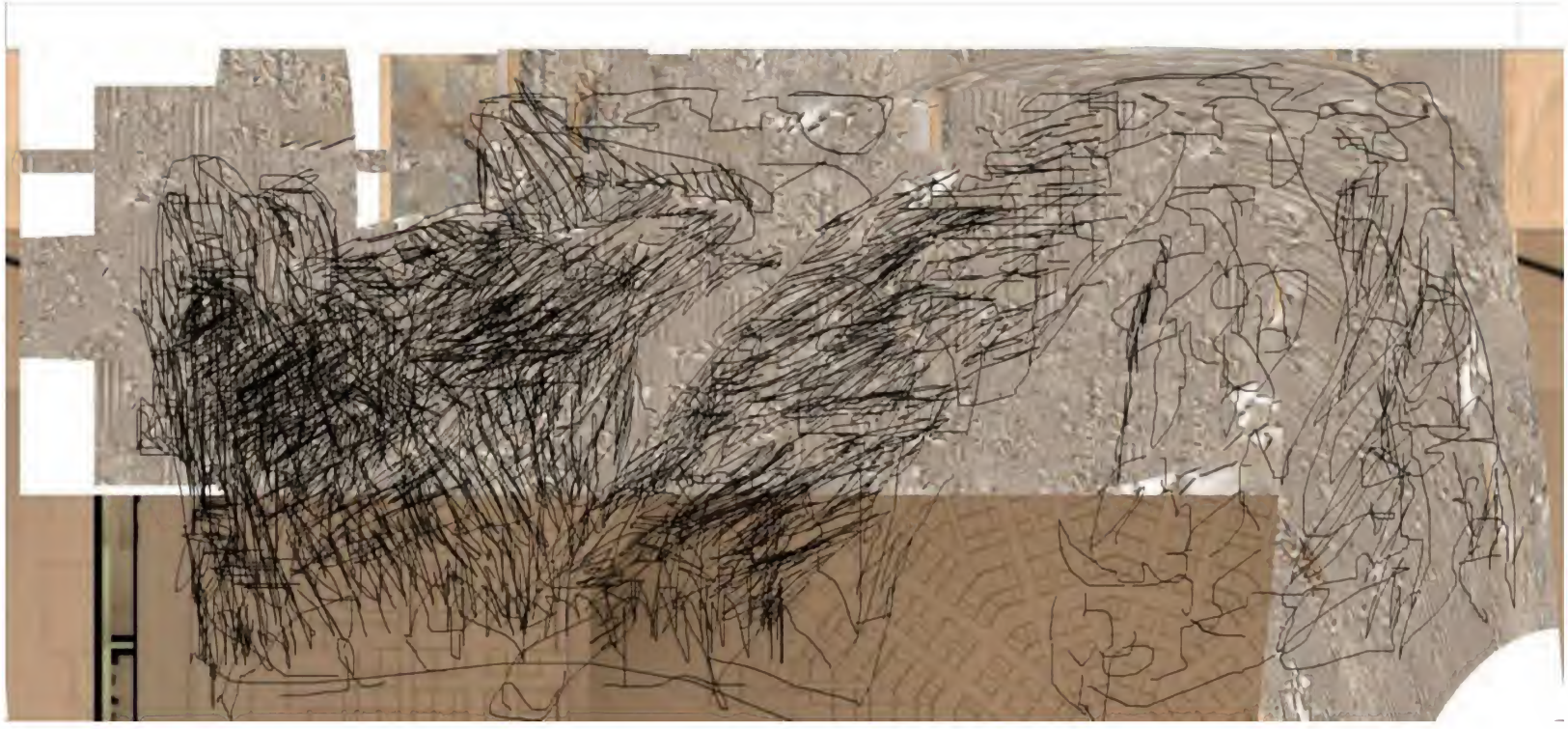


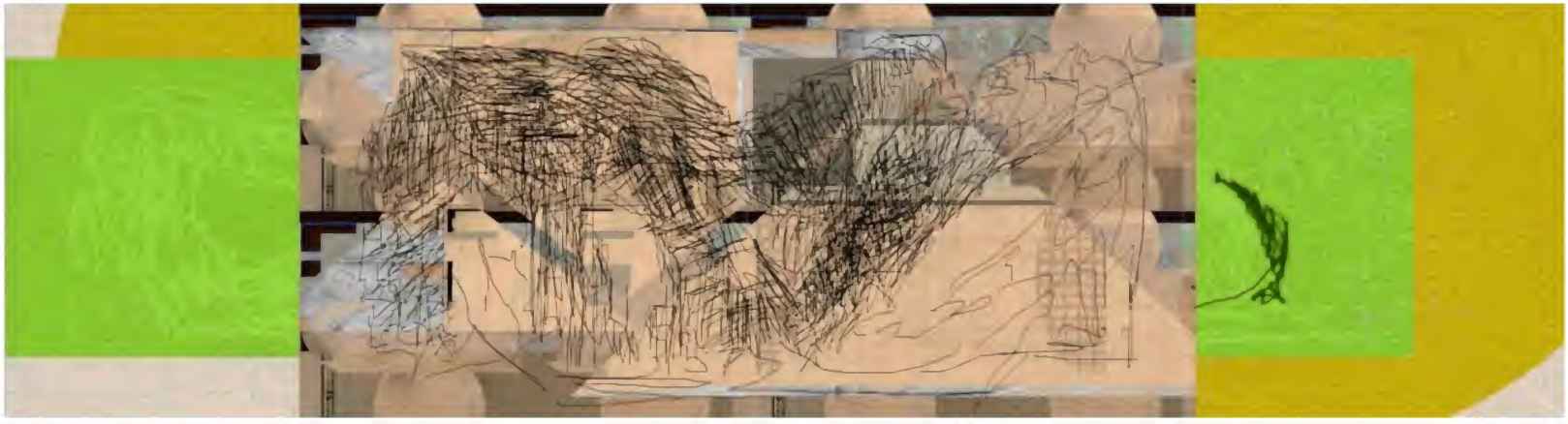


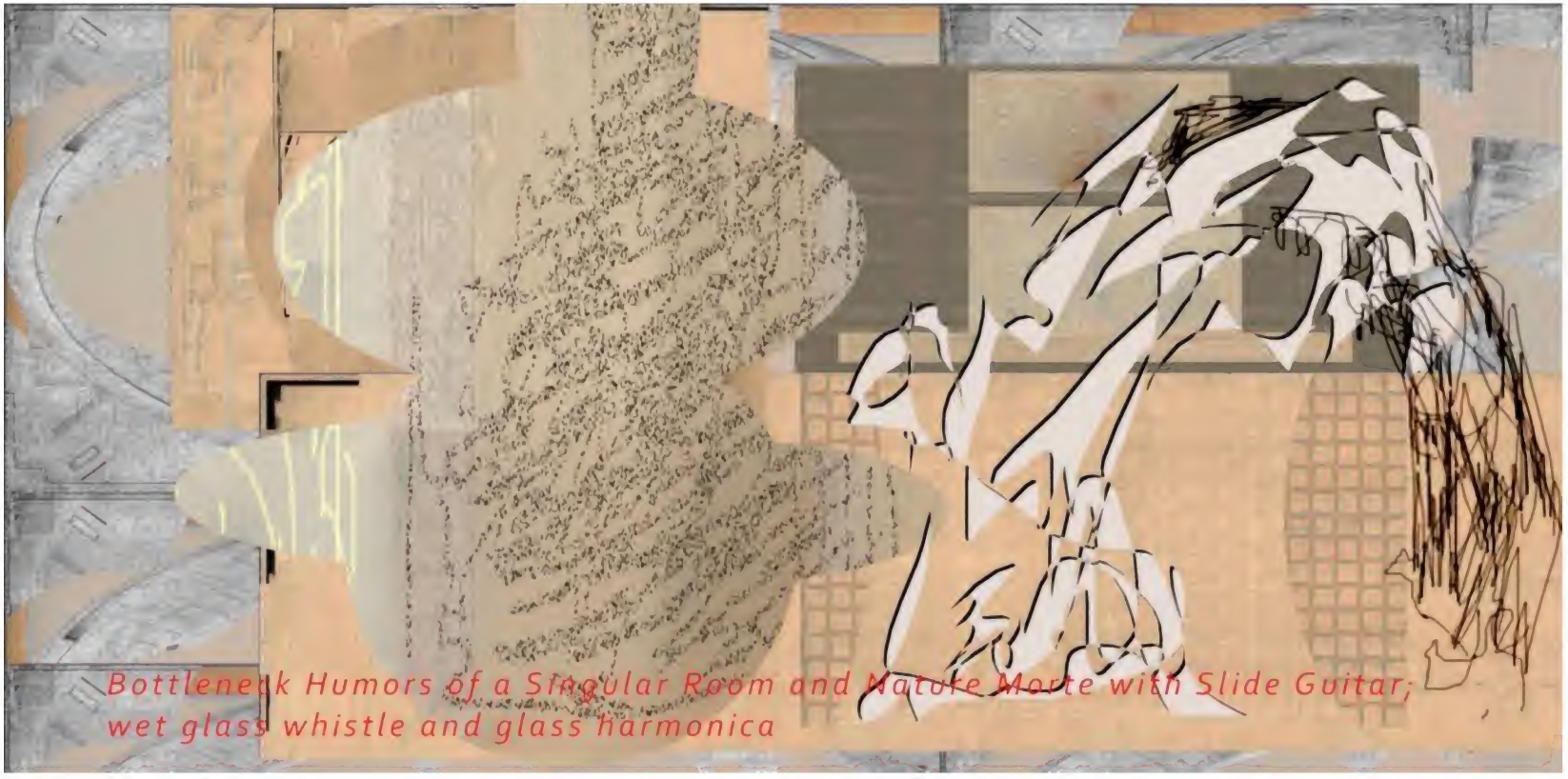




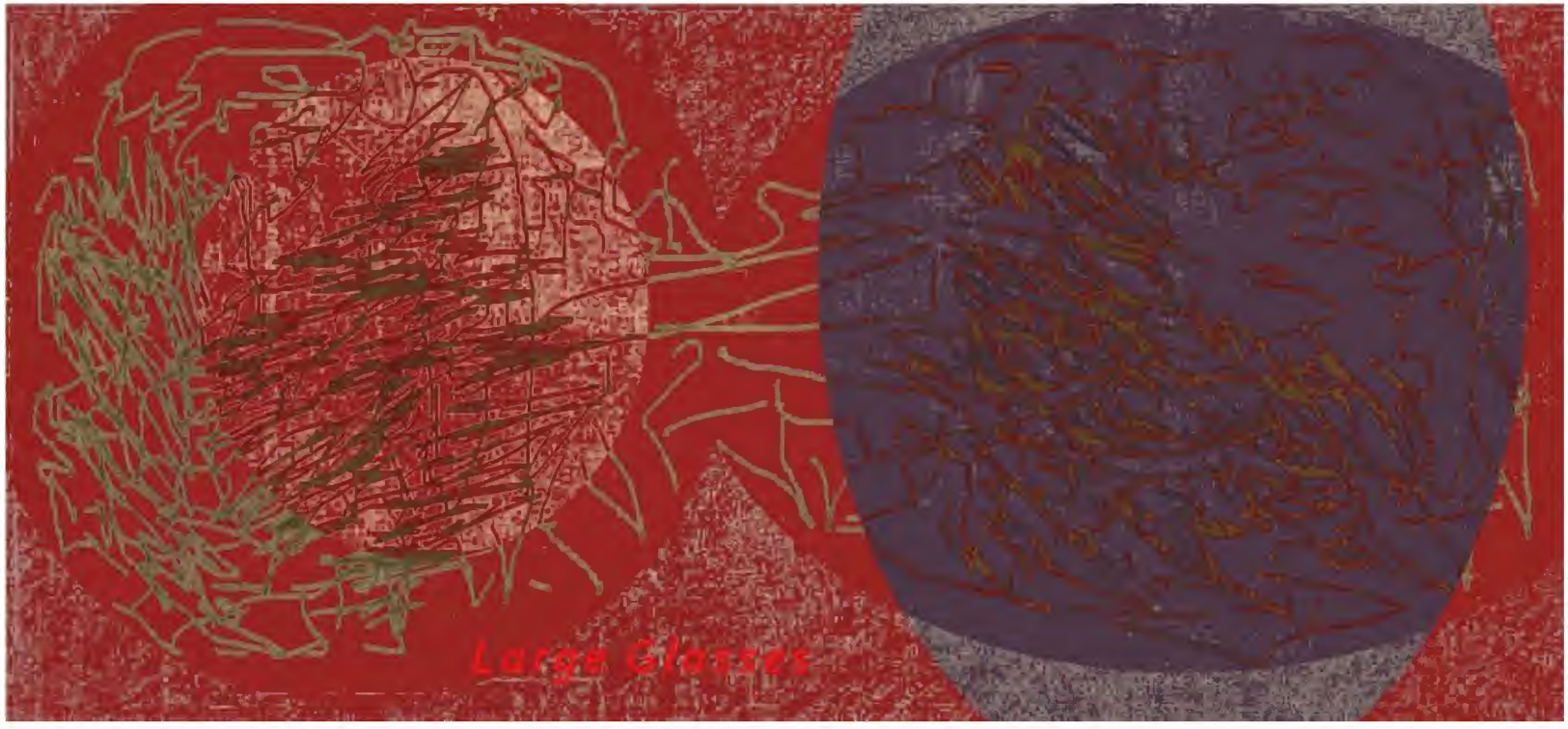


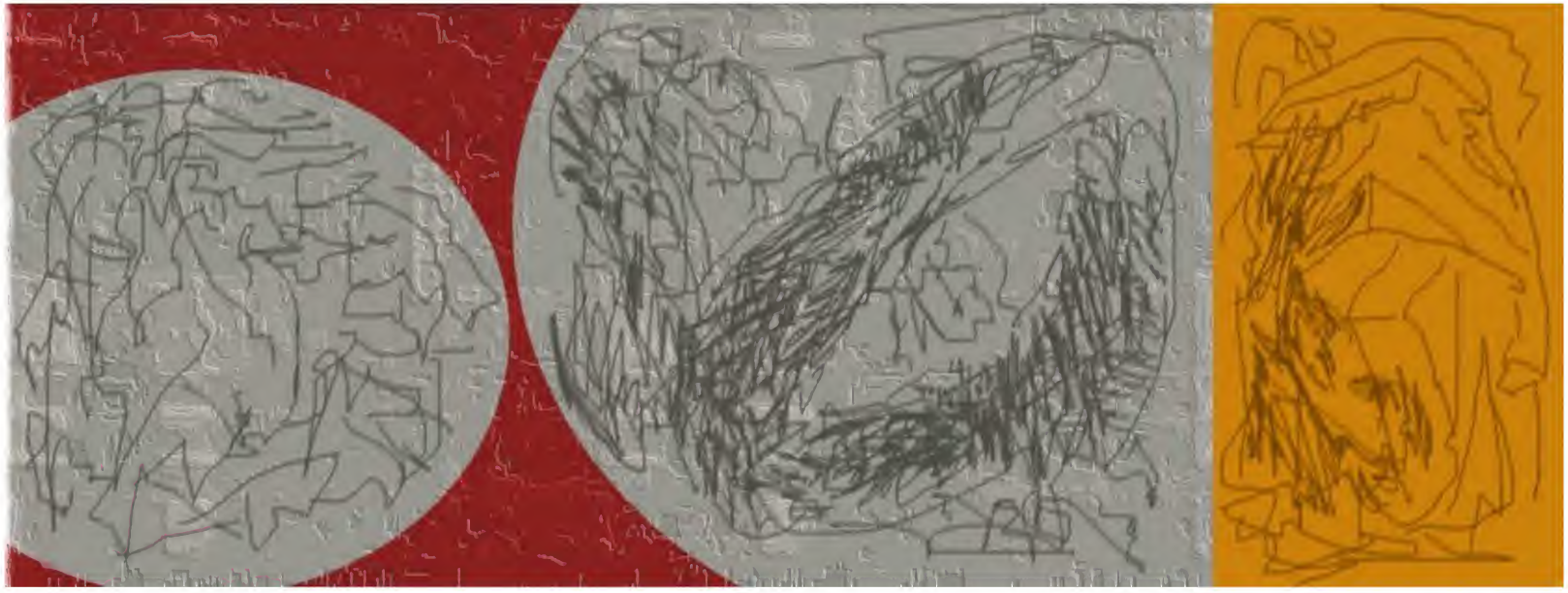


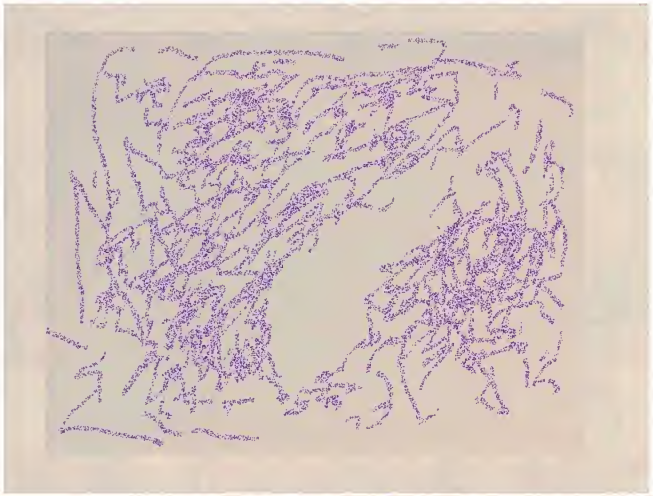


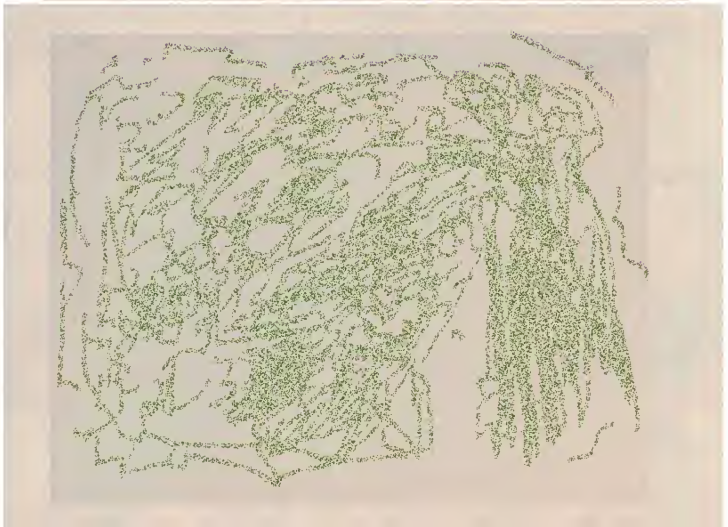


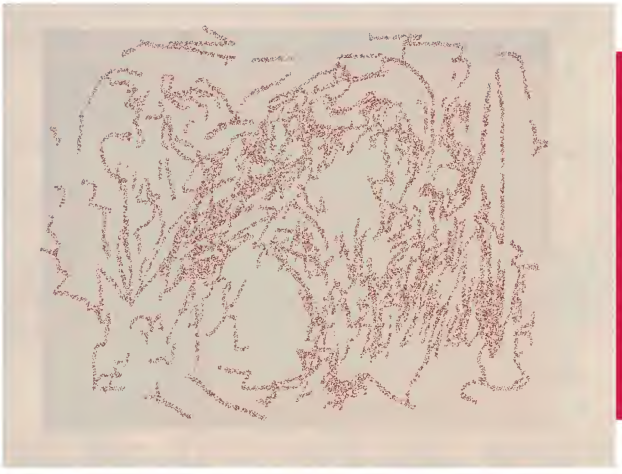
Bottleneck Humors of a Singular Room and Natoke Morte with Slide Guitar, wet glass whistle and glass harmonica

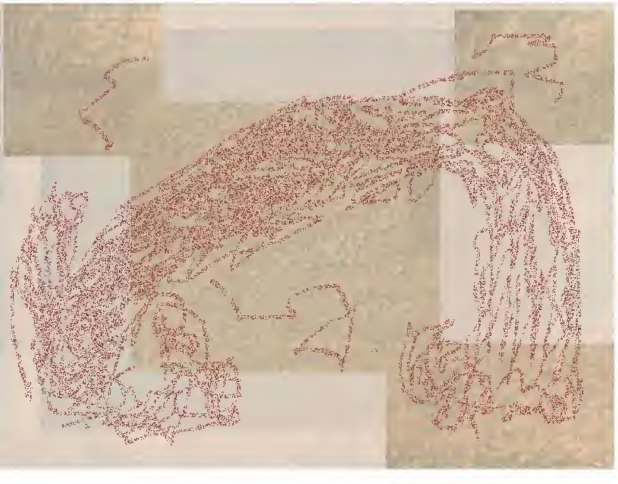

Large Glasses

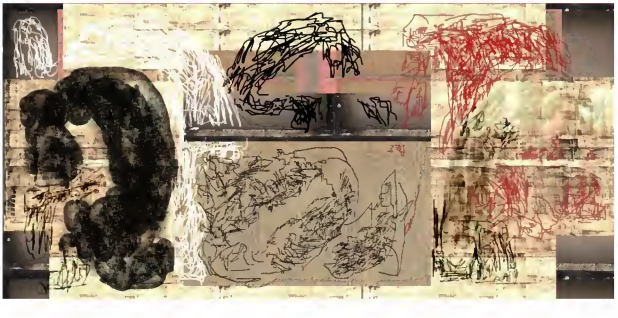




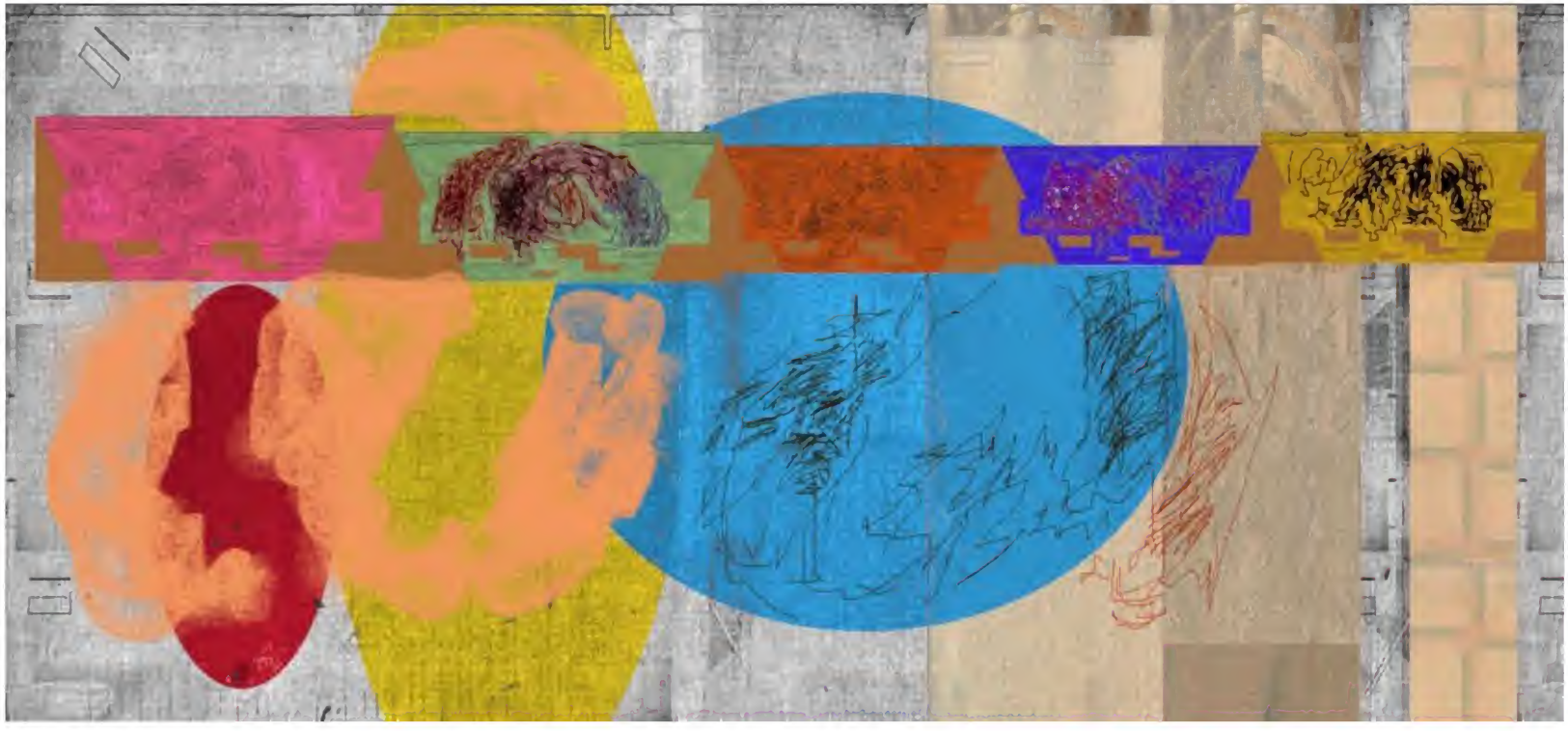


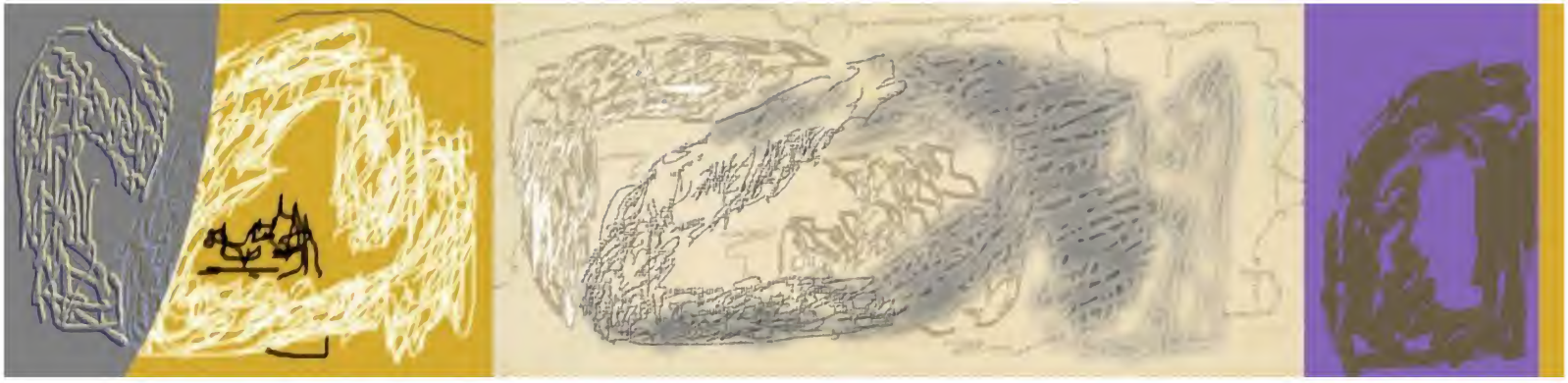






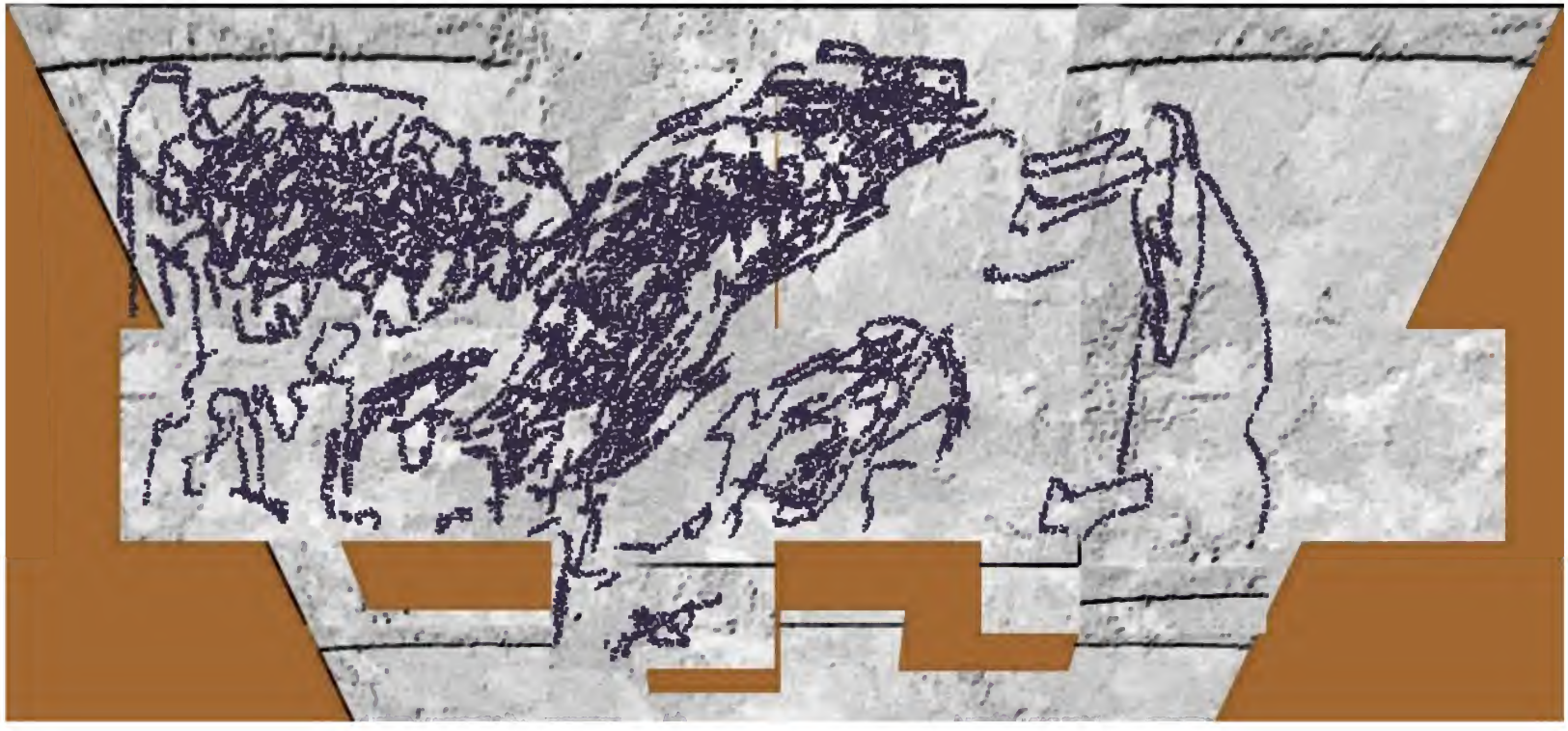
Cloud Chamfer

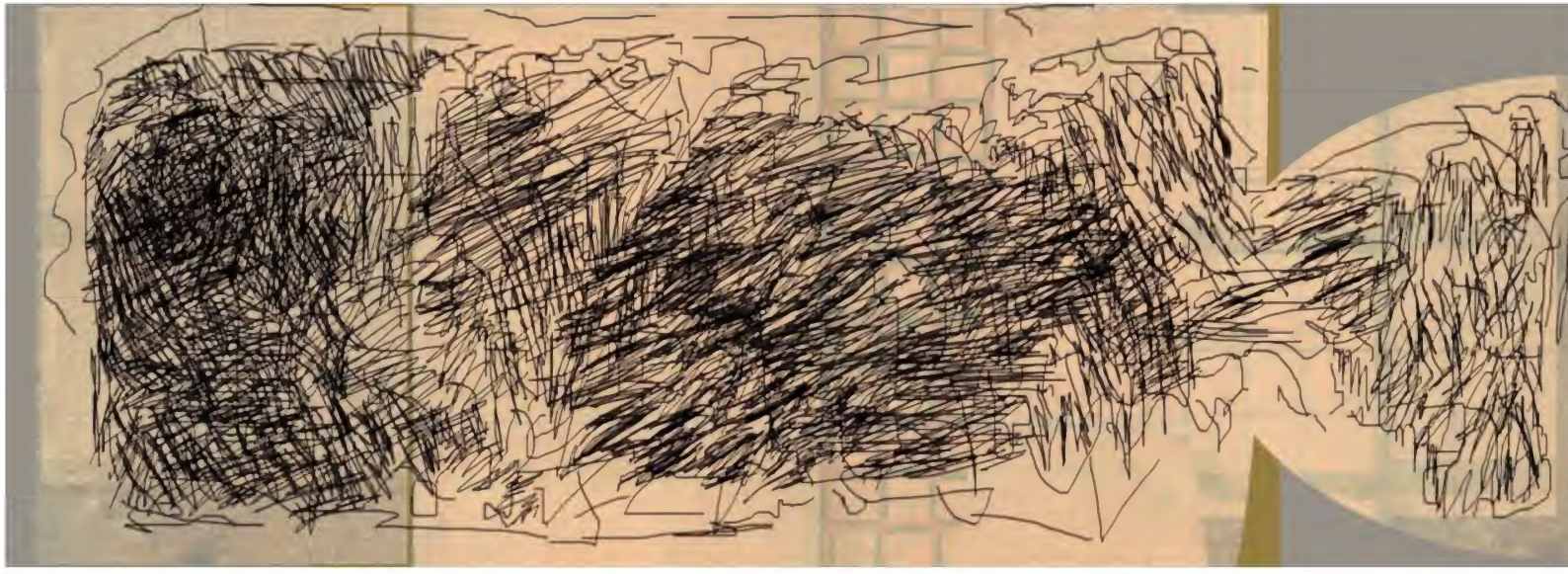


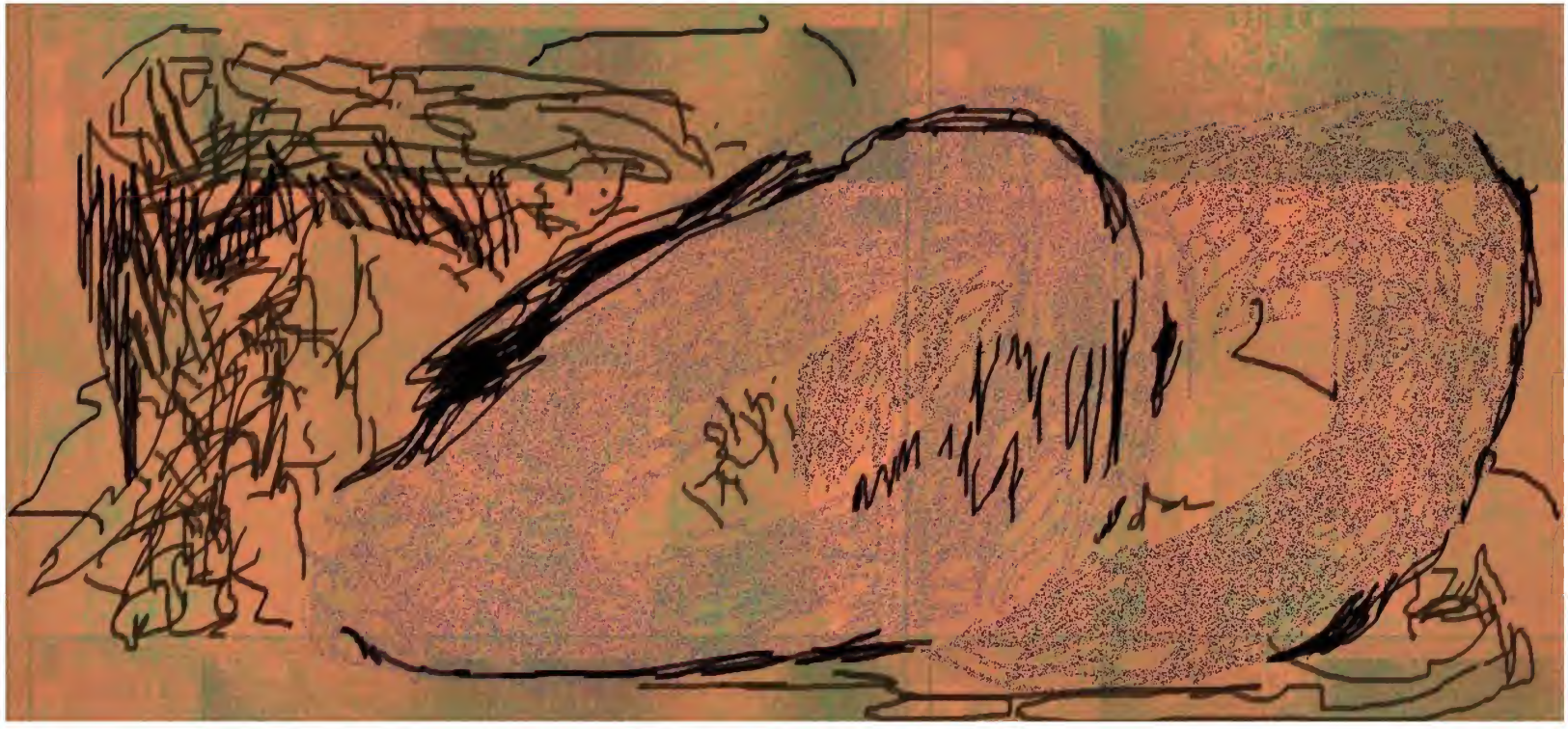


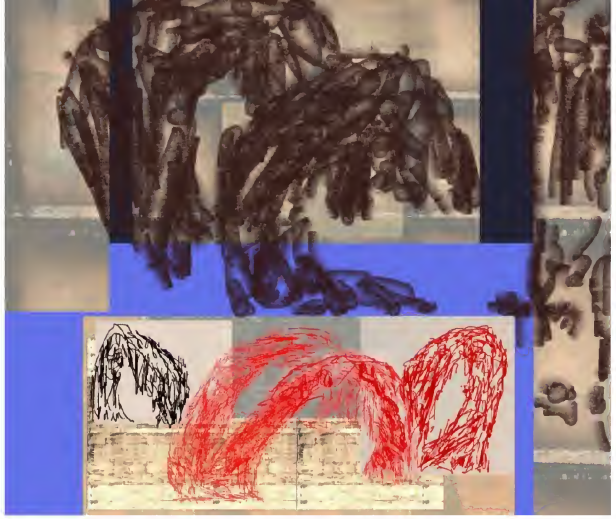
Sepia and Chrome Masquerade stone and sky

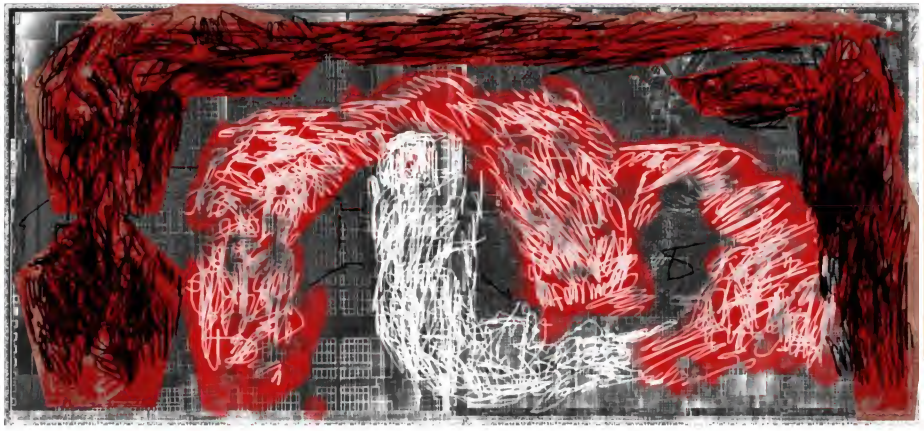
MORPHOLOGICAL ARROW WITH TWO MASKS



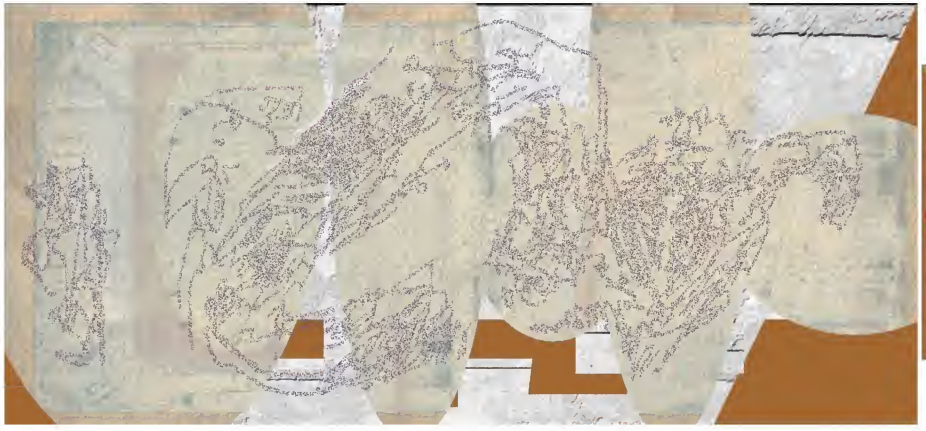


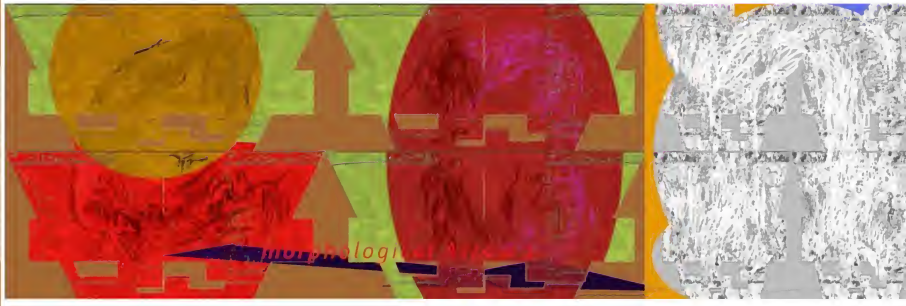


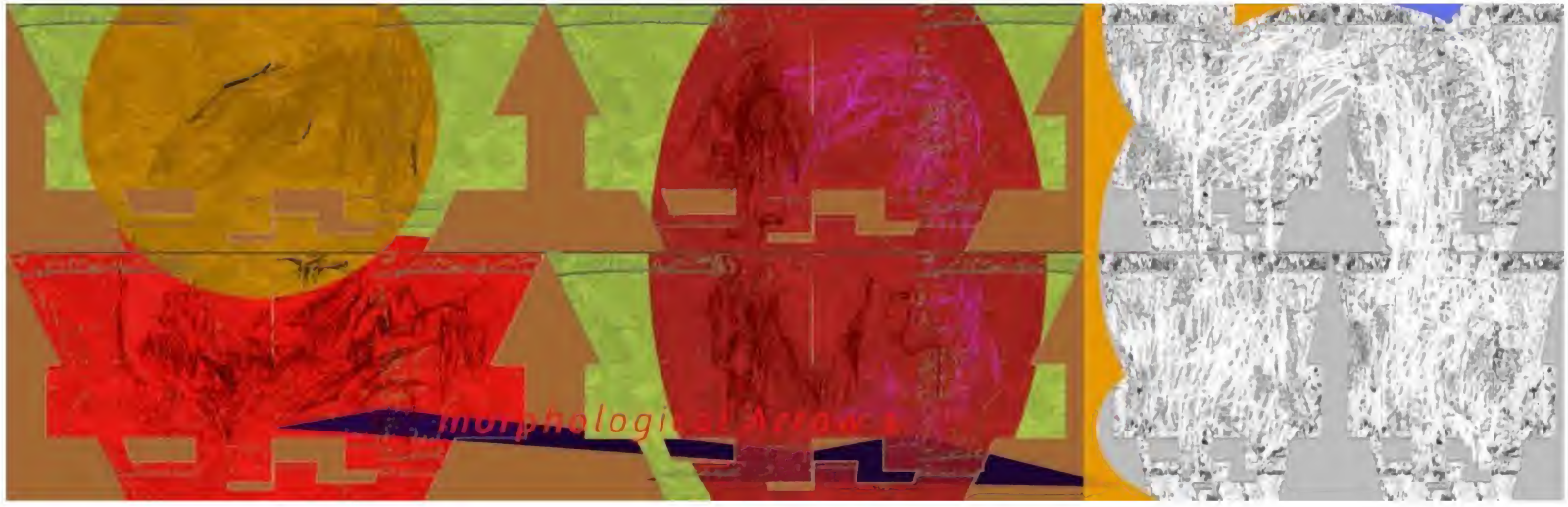




morphological area 3






Morphological Image

Fragmentary Notes on Heraclitus: pathei of Phaiton- punishment traditionally Pathei mathos- " learning the hard way" is referenced in one fragment as " polymathic" a word he invents relative Pythagors as " much learning" , in another fragment autoisin (own ic autoisin dykesoi or opinions) the aiton of phaeton is given play to structure the hard way as persisting in ones own opinions only.

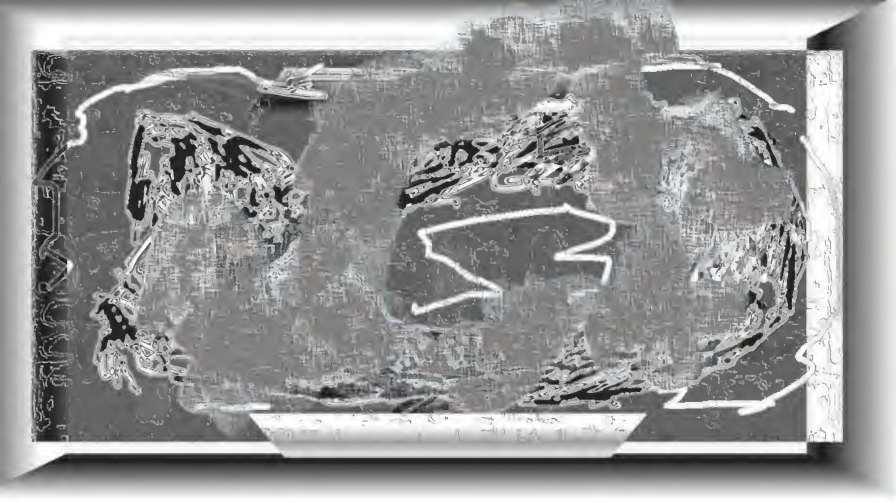
About that Bottleneck :

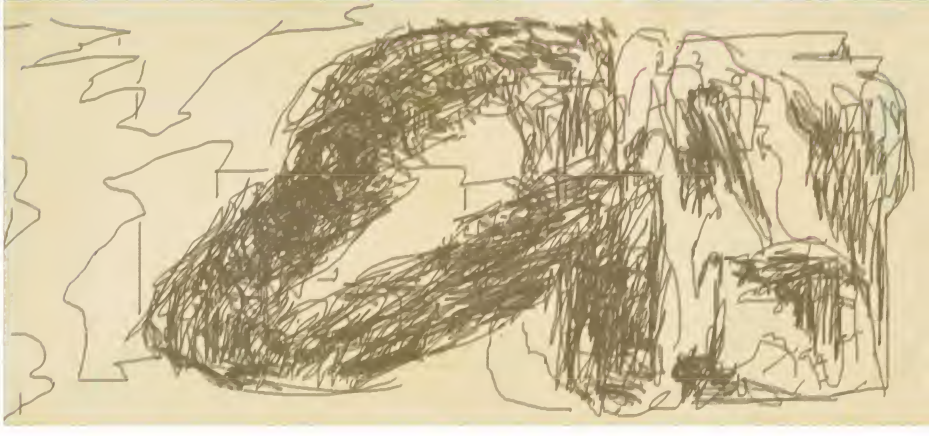
Fragmentary Notes On Heraclitus – the Pyros puns…/:"episthei: ie episthei ta koinos-Khan translates account shared --- I see as that which comes forward to sympathy … as though private possession; exontes phronysin-exontes (like apenia) refers as well to deafness in other fragments as in closing off faculties.

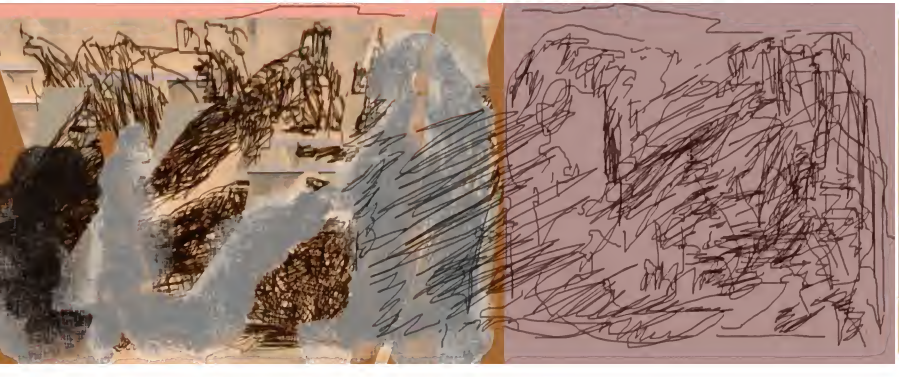
Fragmentary Notes On the Fragments (Per Heraclitus) : key into structural puns on Pyros -à "parentos" /:pheron- show nature (ie apparent)…" absent while present "Phaerentos Apenia/: ap-enia = constrict (bottleneck) /: phaitis autoisi martyei: phaetis =showing, and martyre (martyr) presence…autoisi "saying" per Khan) I see as "indications are" ….

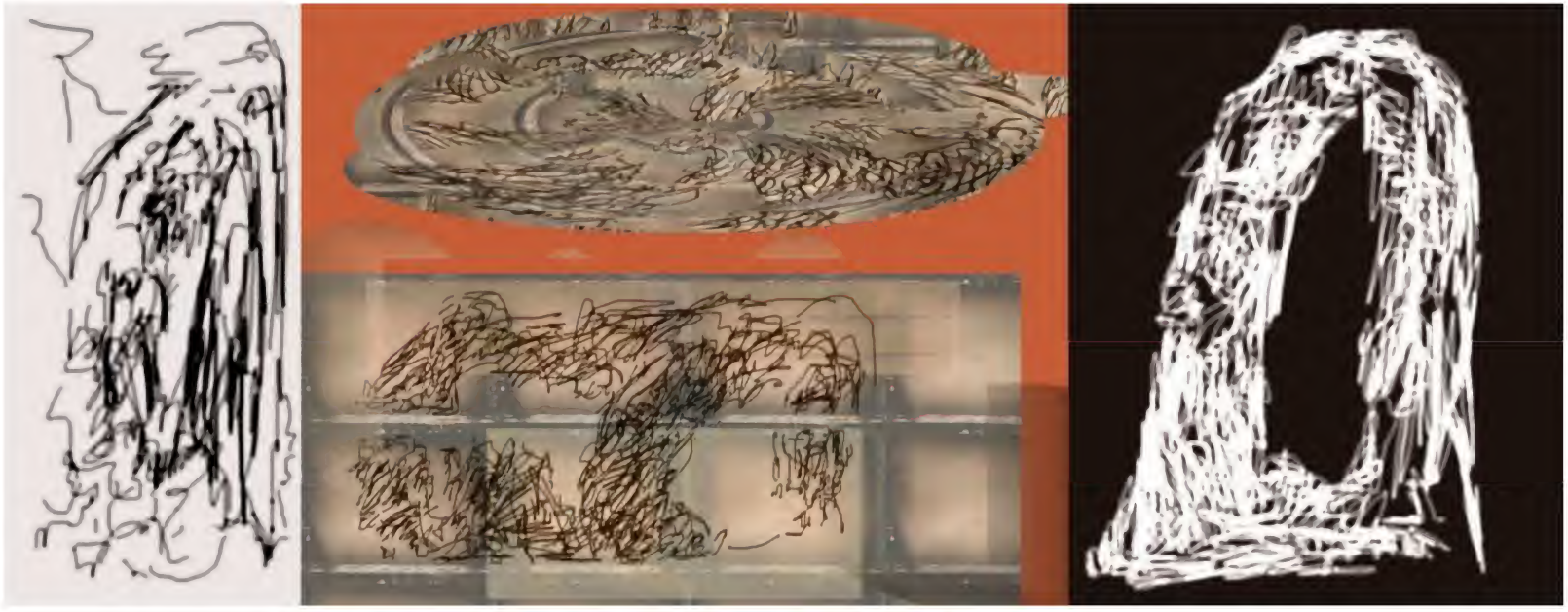
Fragmentary notes on the fragments per (Heraclitus) … . Fragment Khan lists ' 1" … … keying into the " pyros " puns with the word apeiroisin" ,which links to appeiron or wholeness', while he translates this as " inexperienced I see it as meaning " not in sympathy with full consult of wholes" (they are like the inexperienced when they try such words and works… ") would then depend also on his his translation of words and works… .toioutewnokoiwn is see as " those hearings and makings" … I would propose " they are without sympathy to that which is heard of as made whole" The appeiron or the overarching whole and that which is made of it can (then)be seen to be a co-defining situation similar to that we could maintain exists between semiotics and semantics.

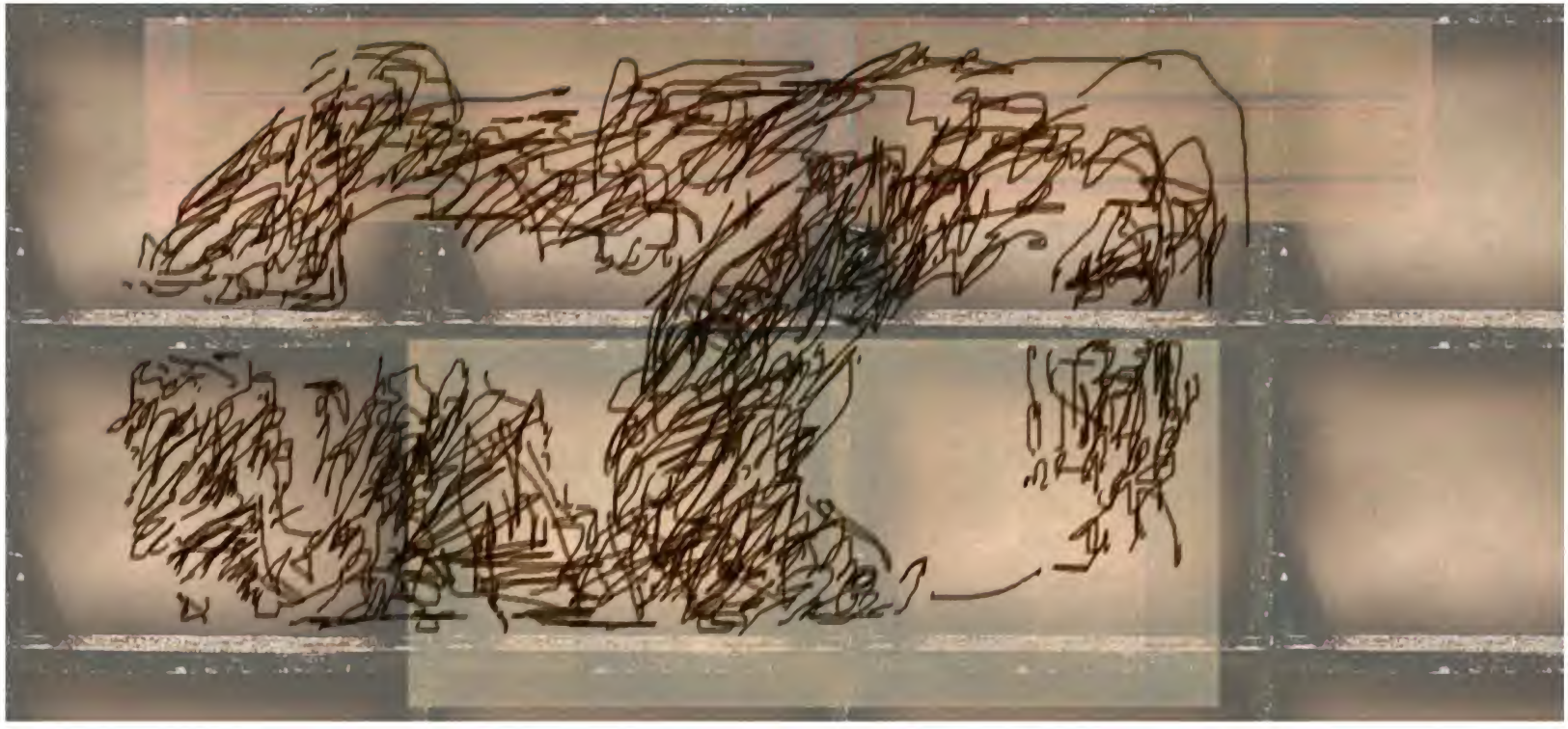
Ribbon Window 1

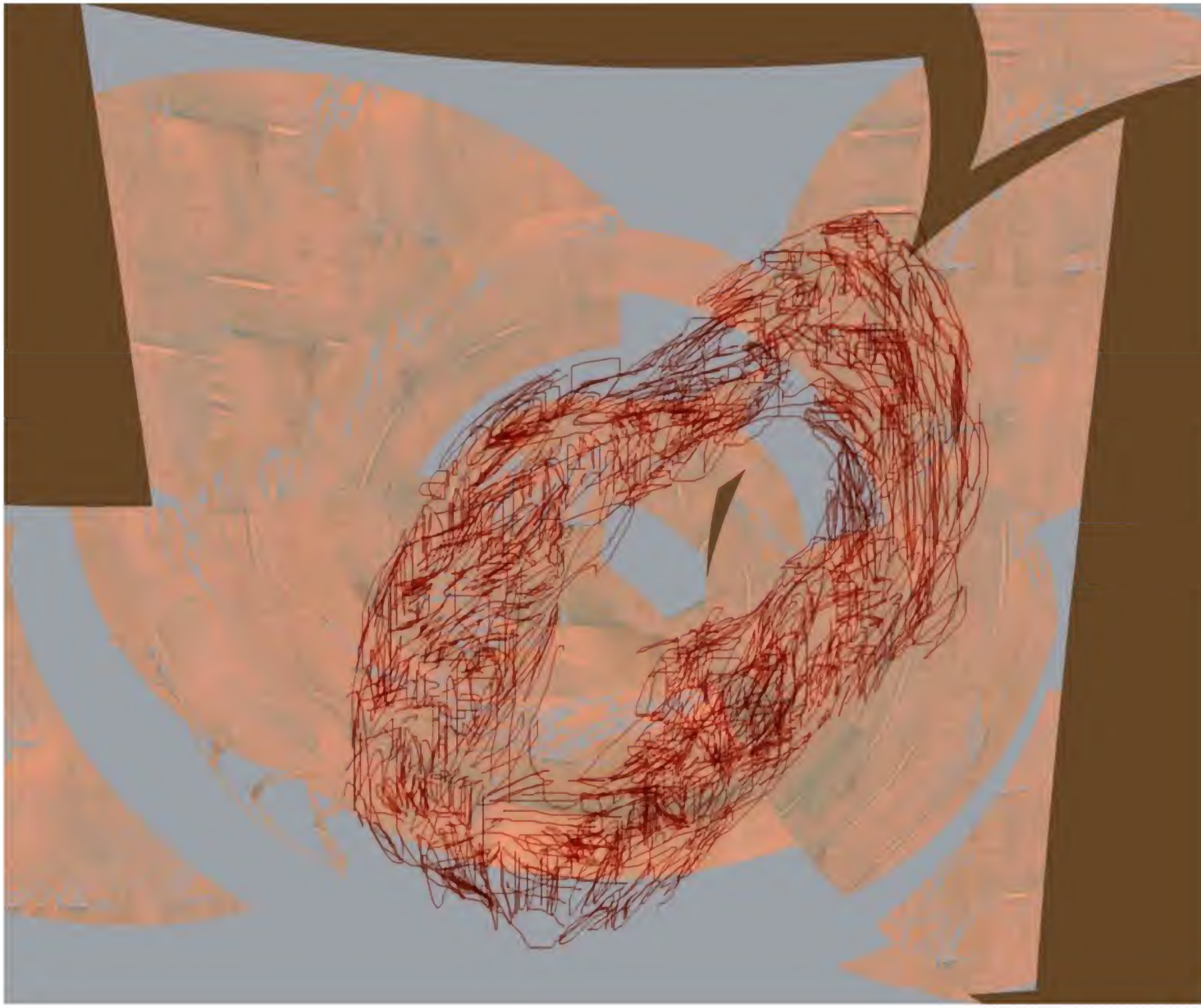


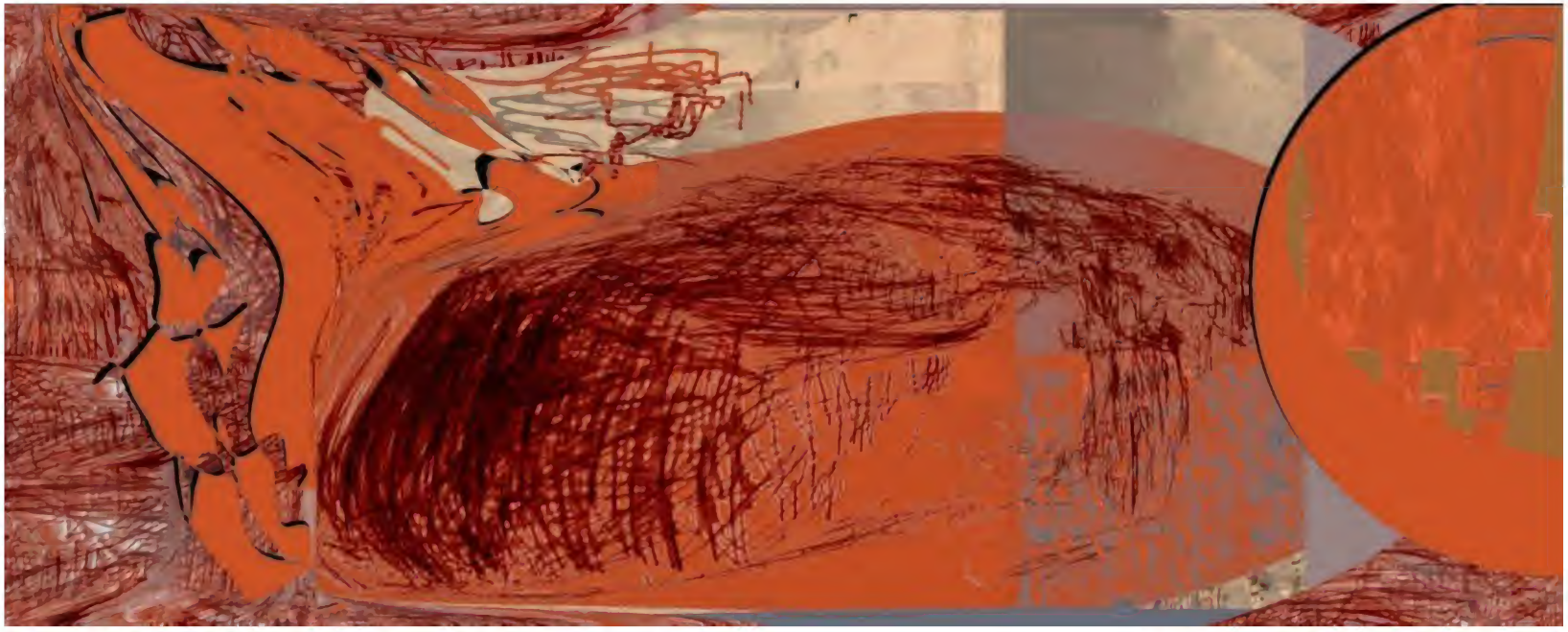


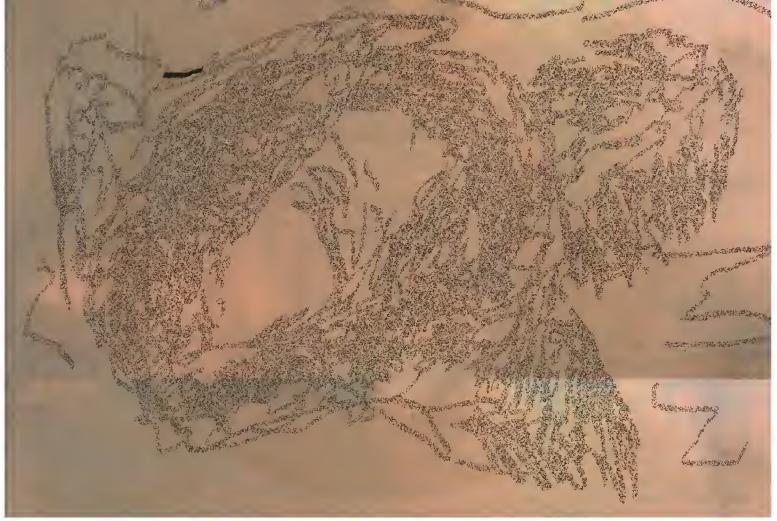


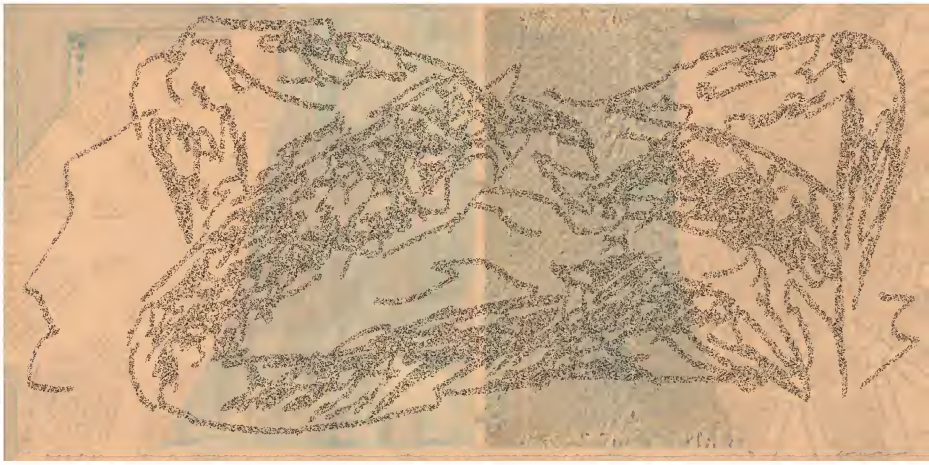


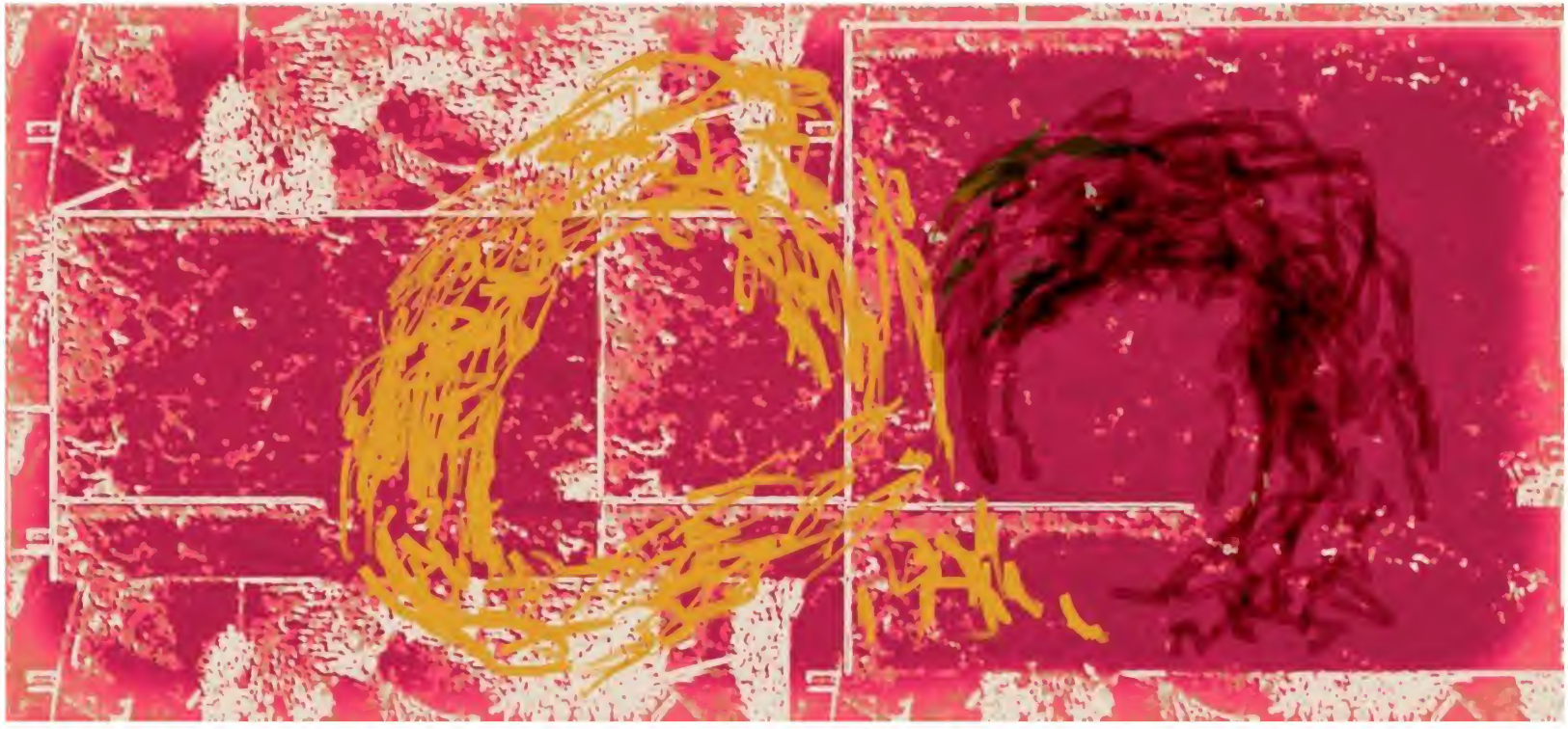


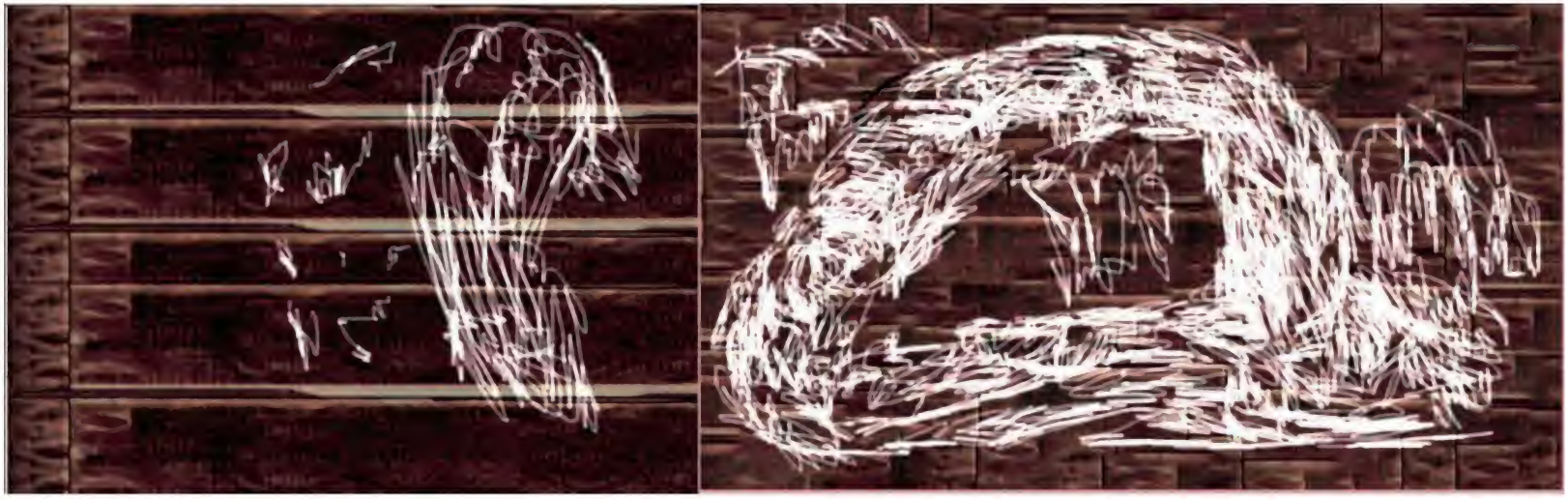


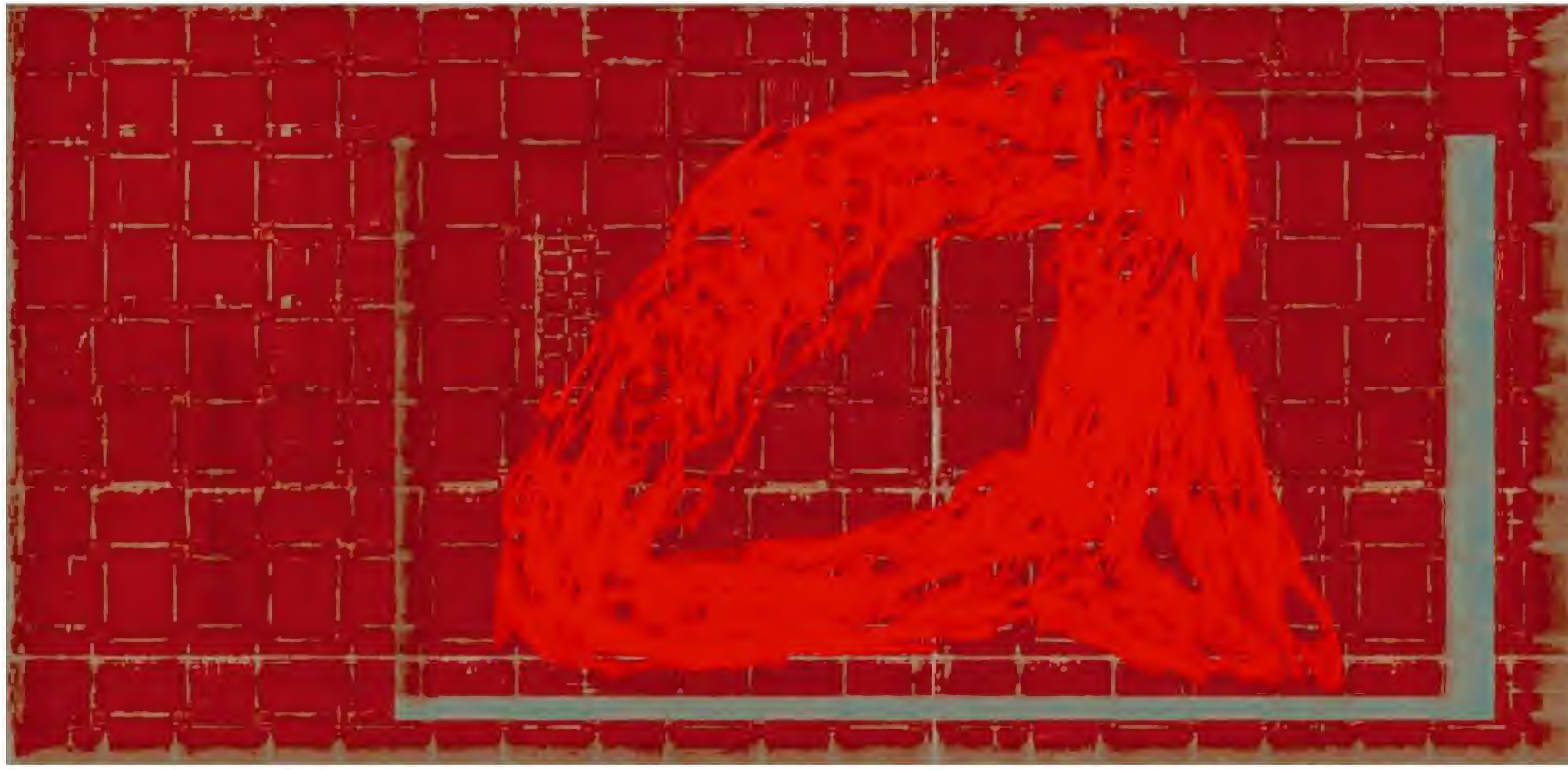


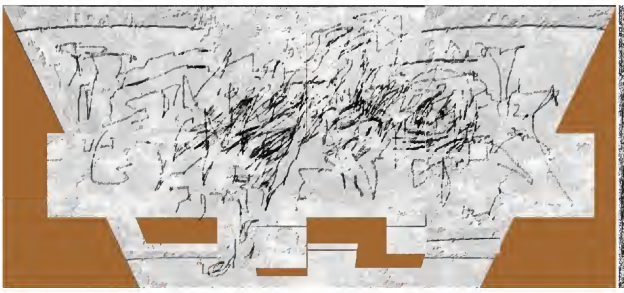


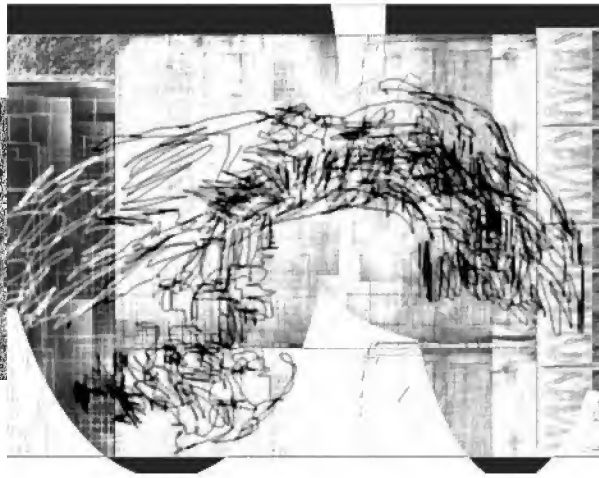


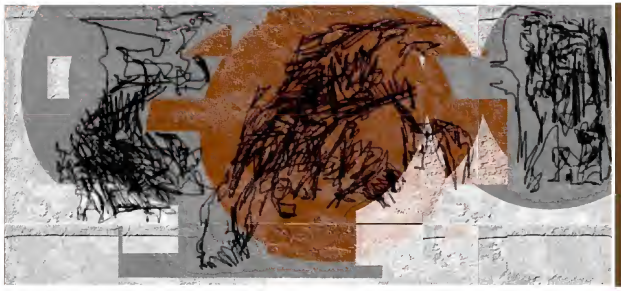


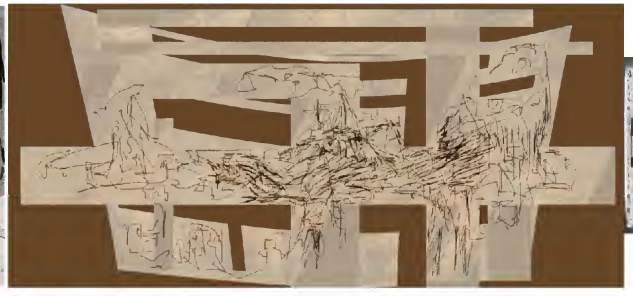


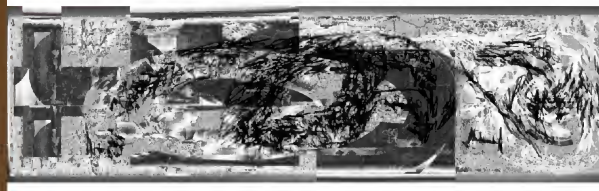


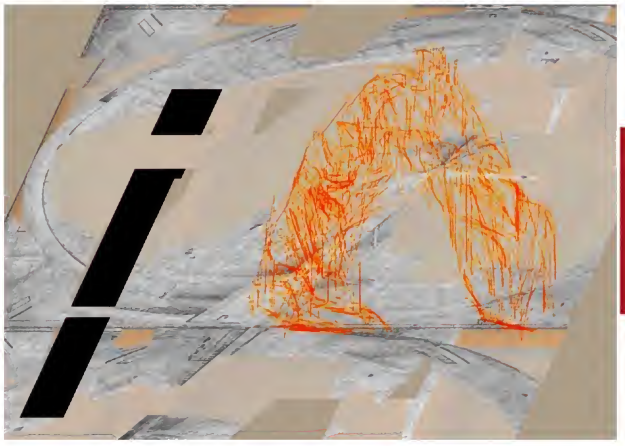






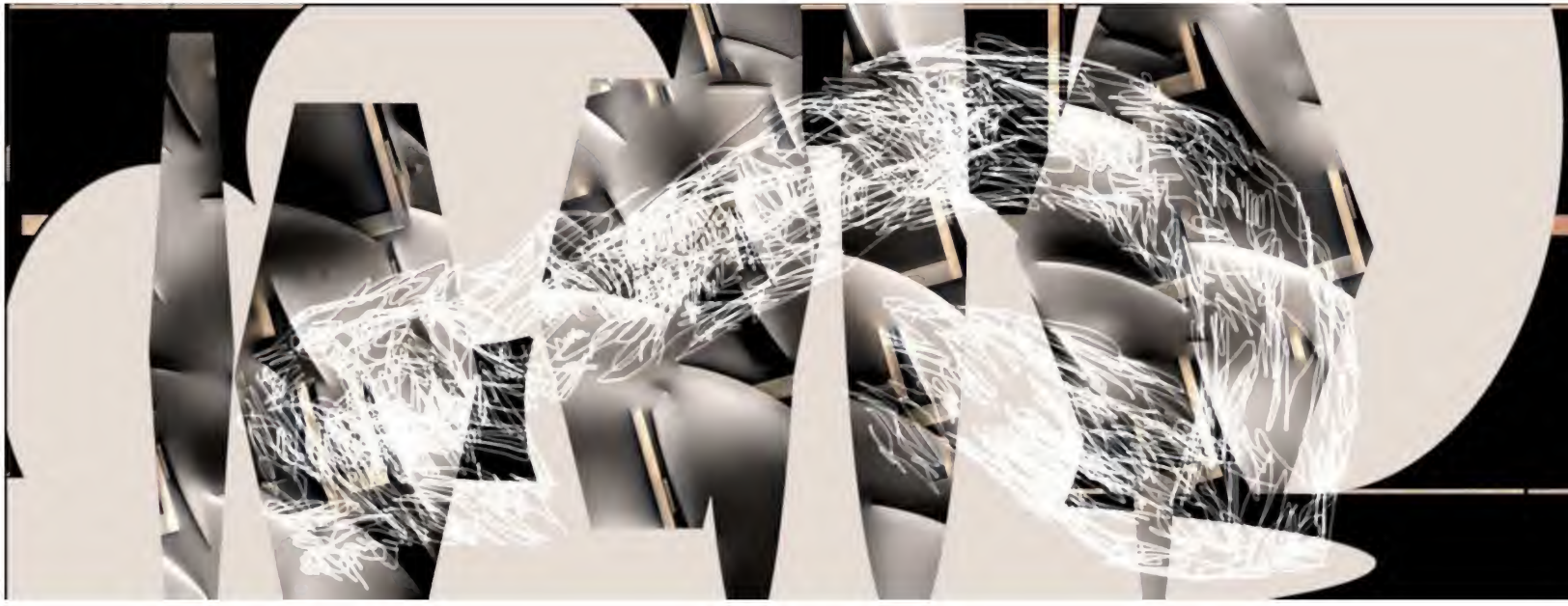


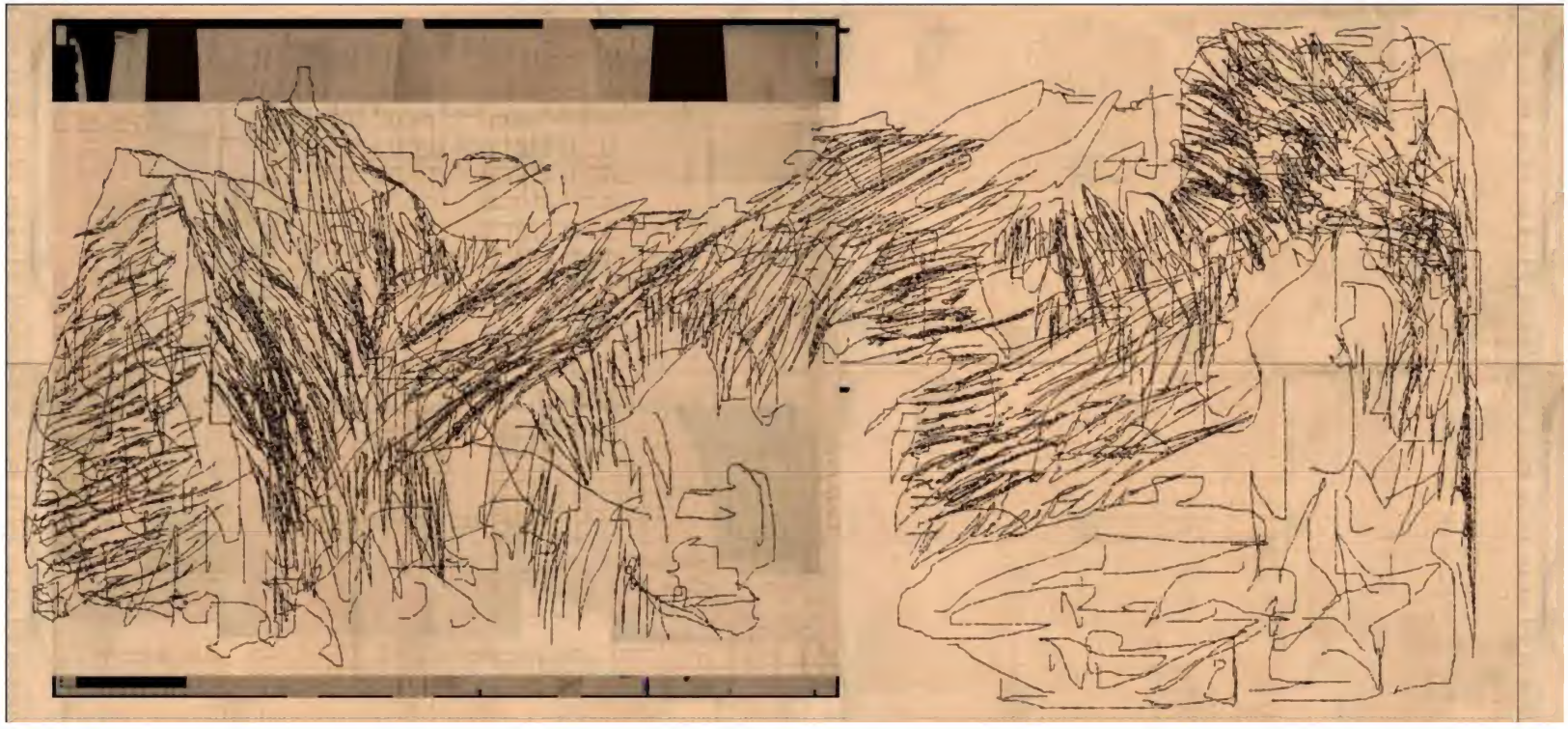


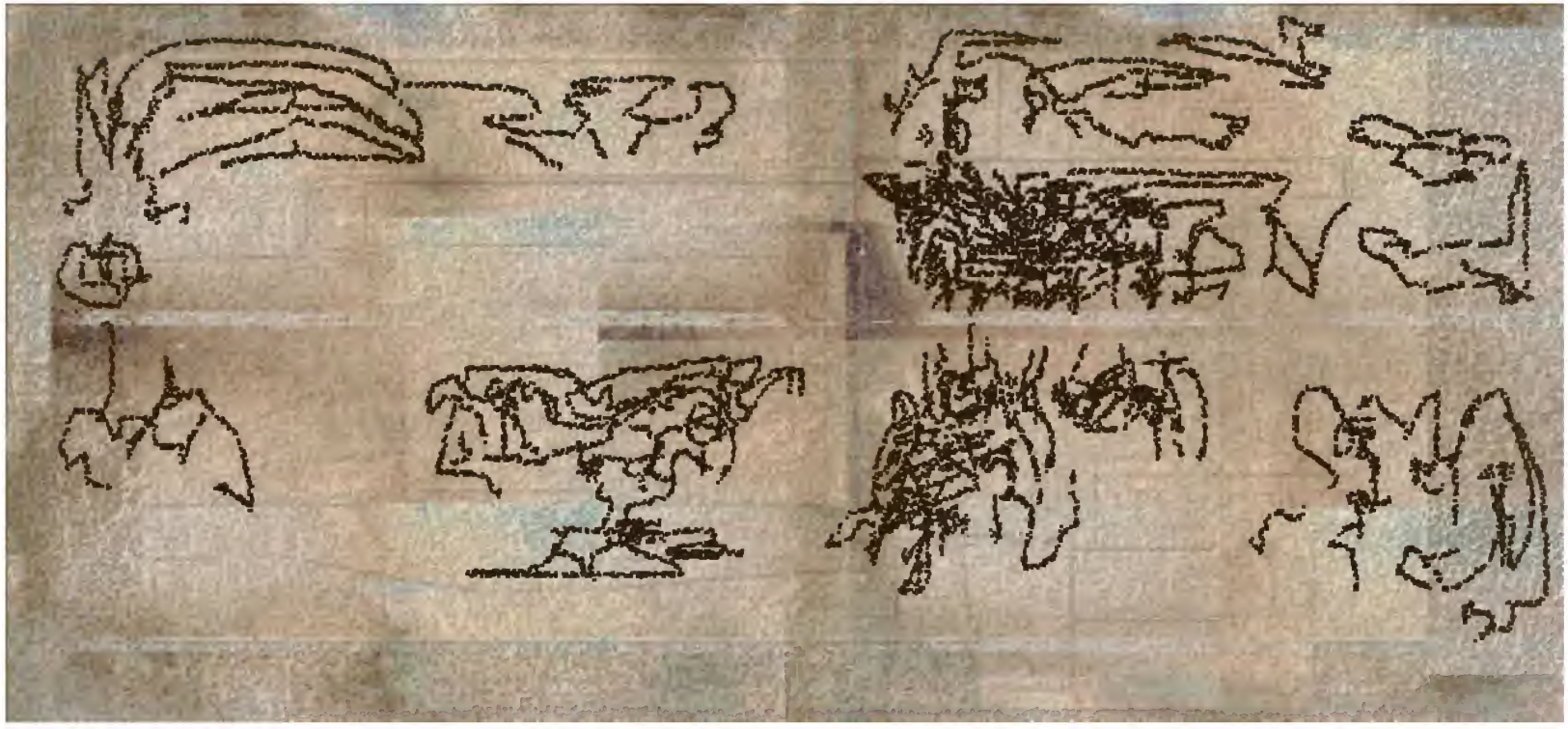


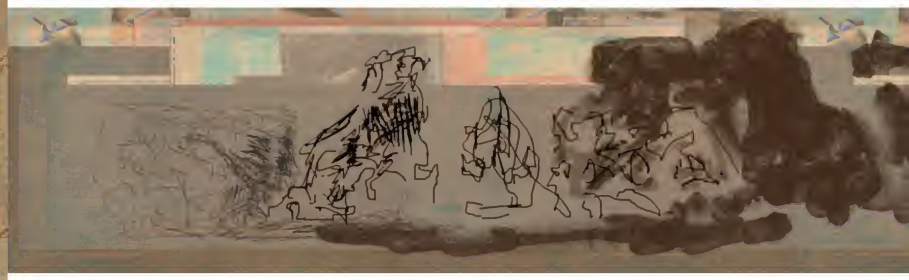
P.I.E. (proto Indo European) SOUND BITE ETCHANT :ANJALI

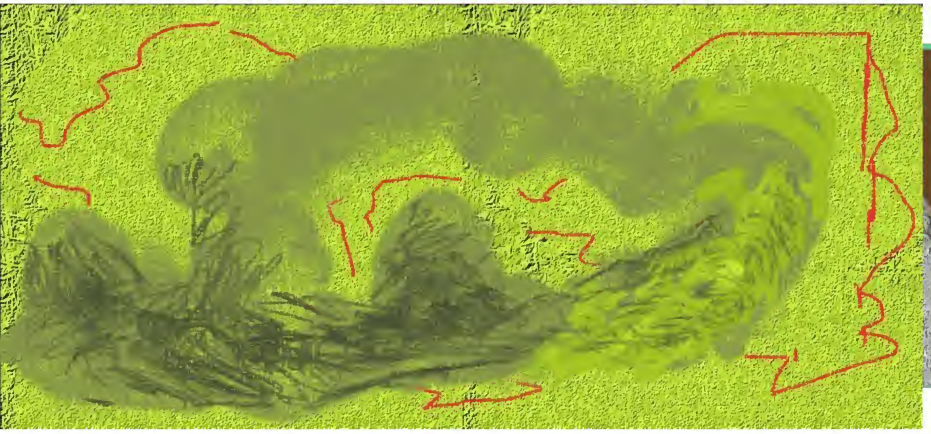
P.I.E. (proto Indo European) SOUND BITE ETCHANT :ANJAI (SET OUT)

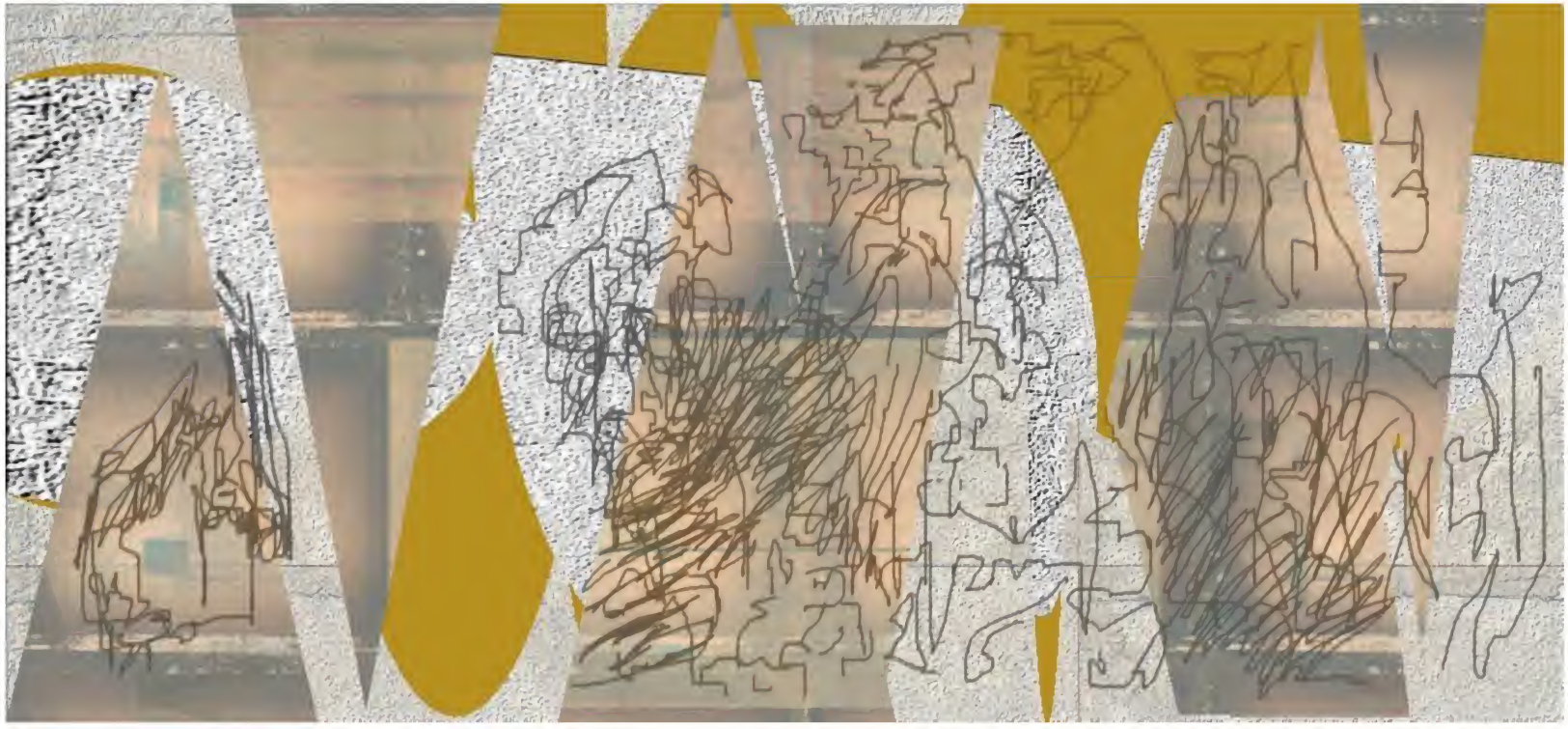


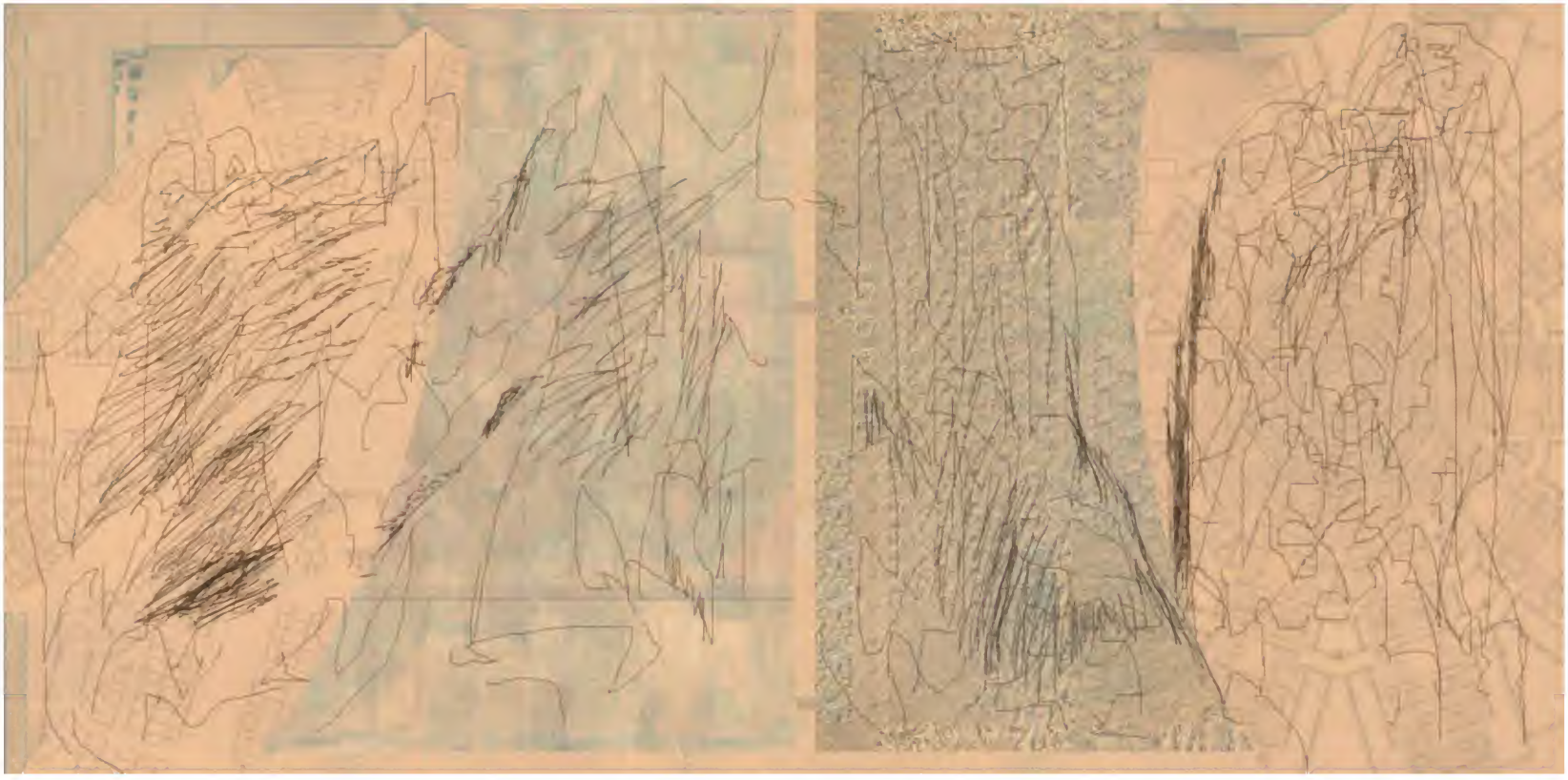


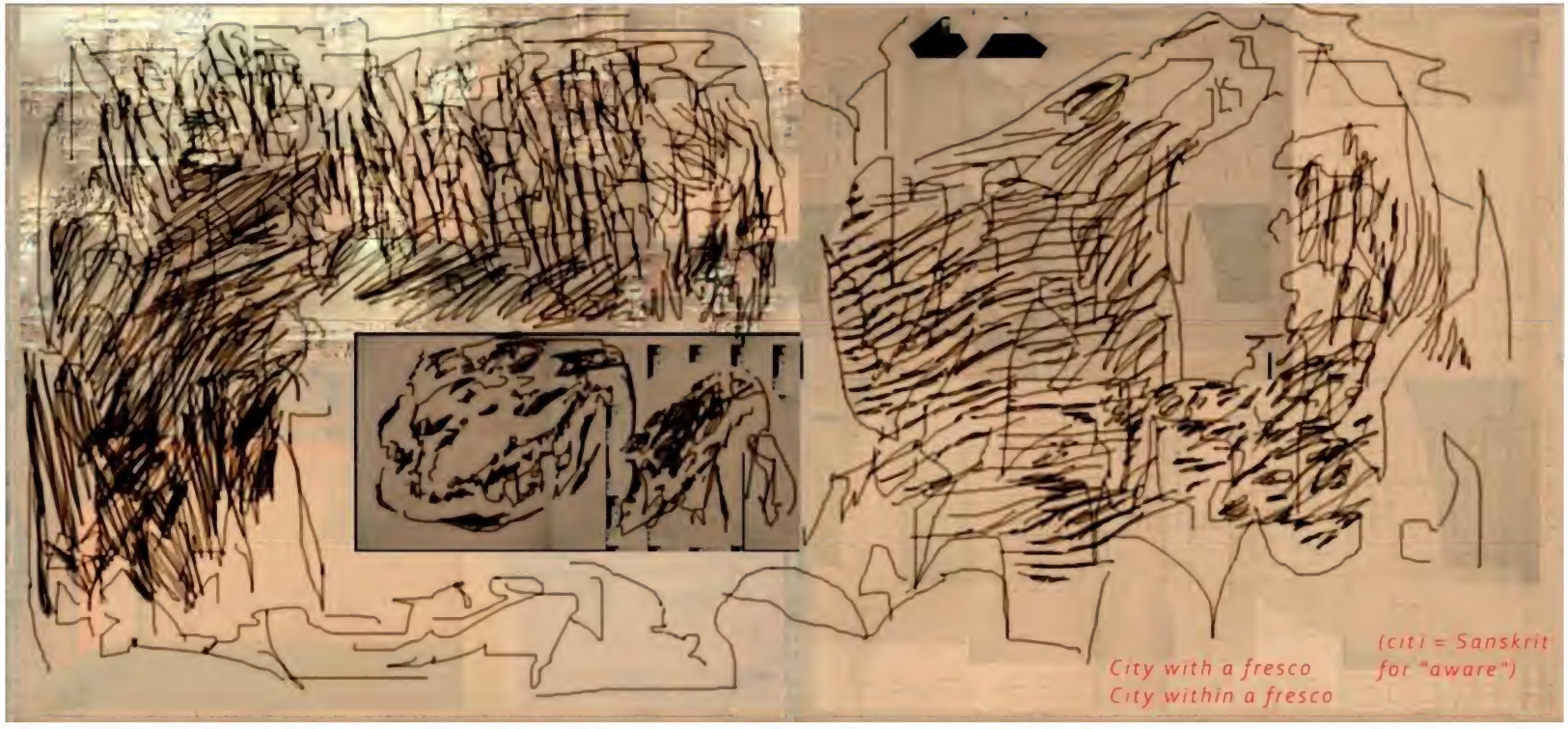








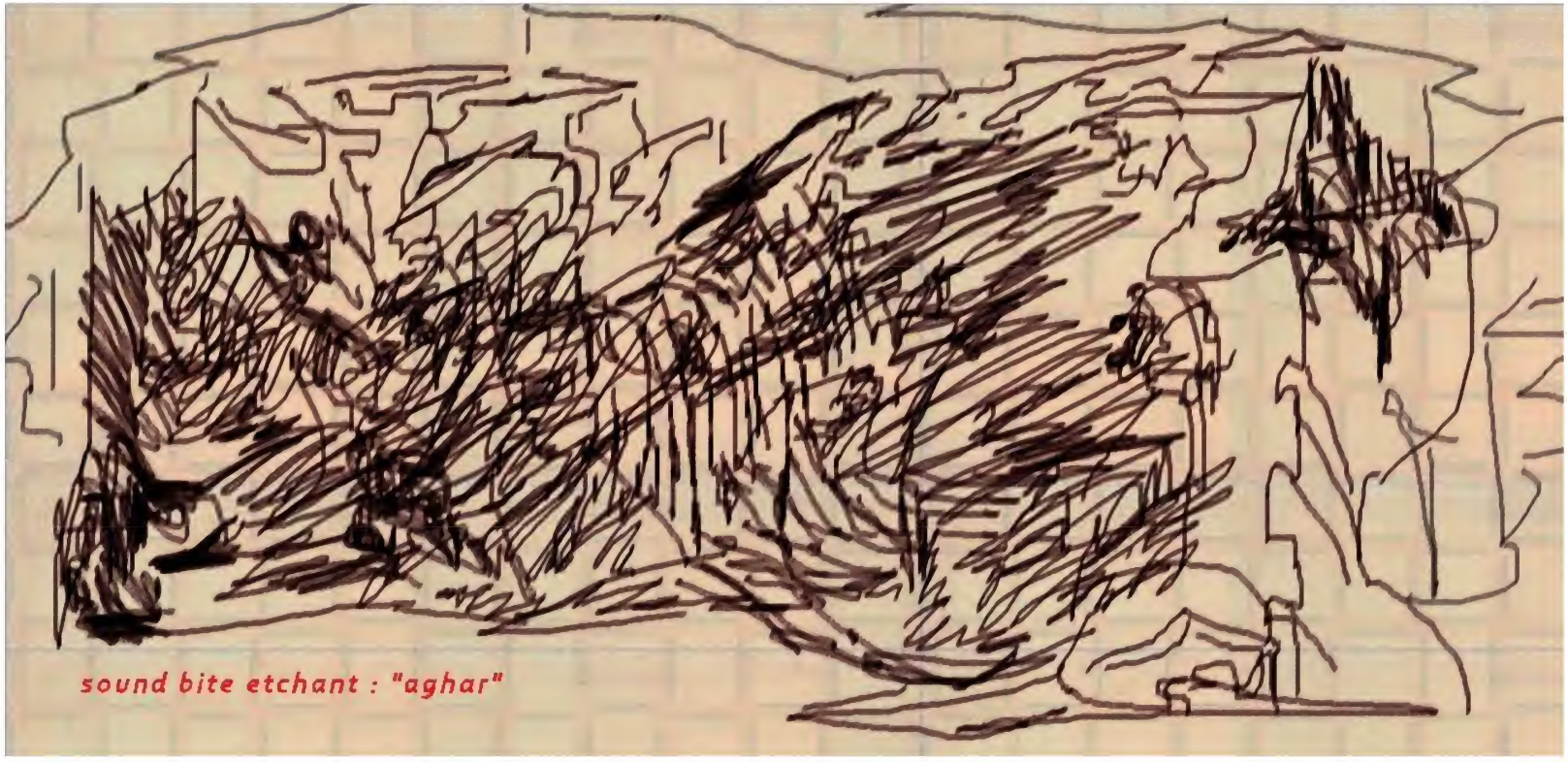


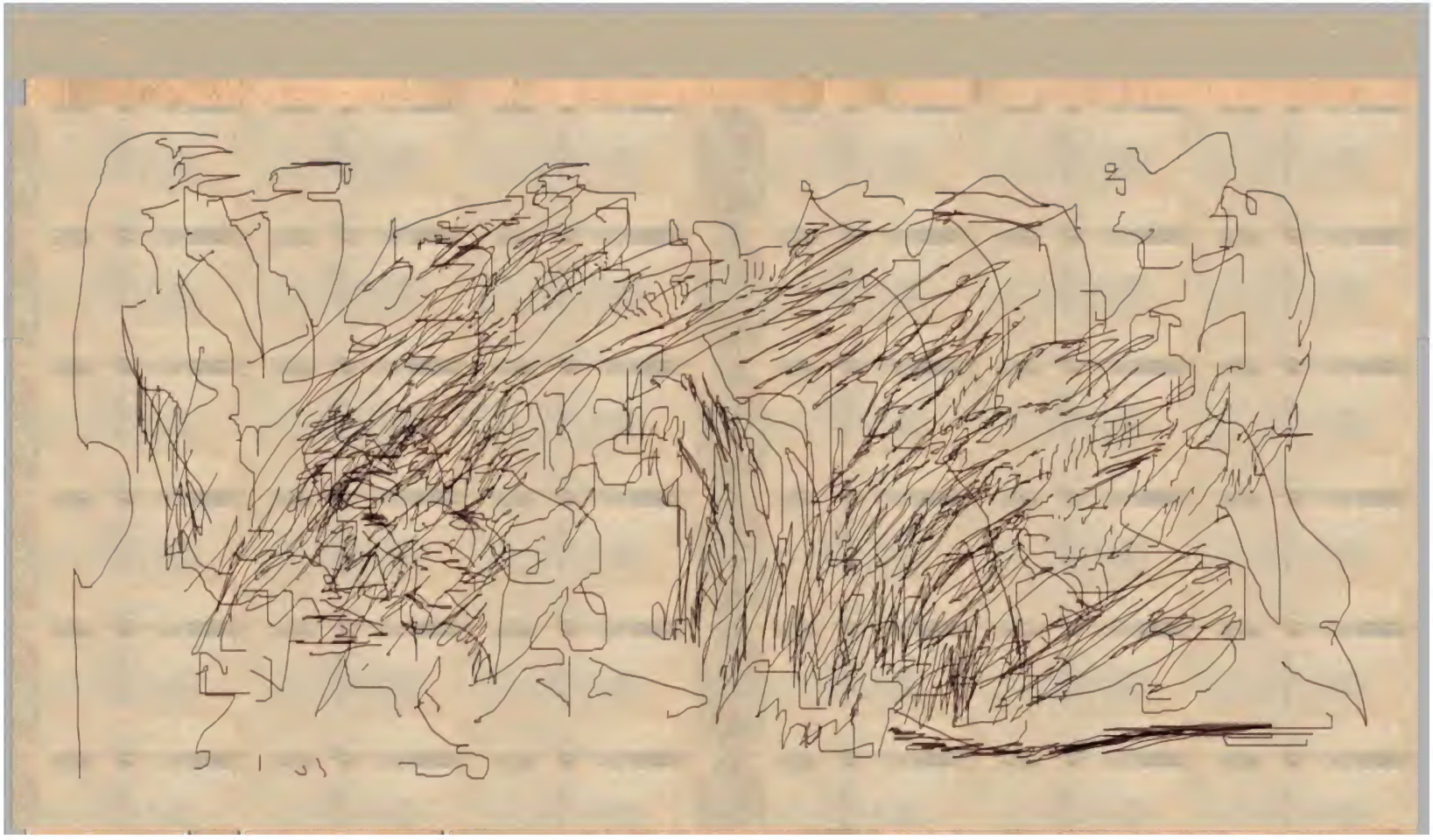


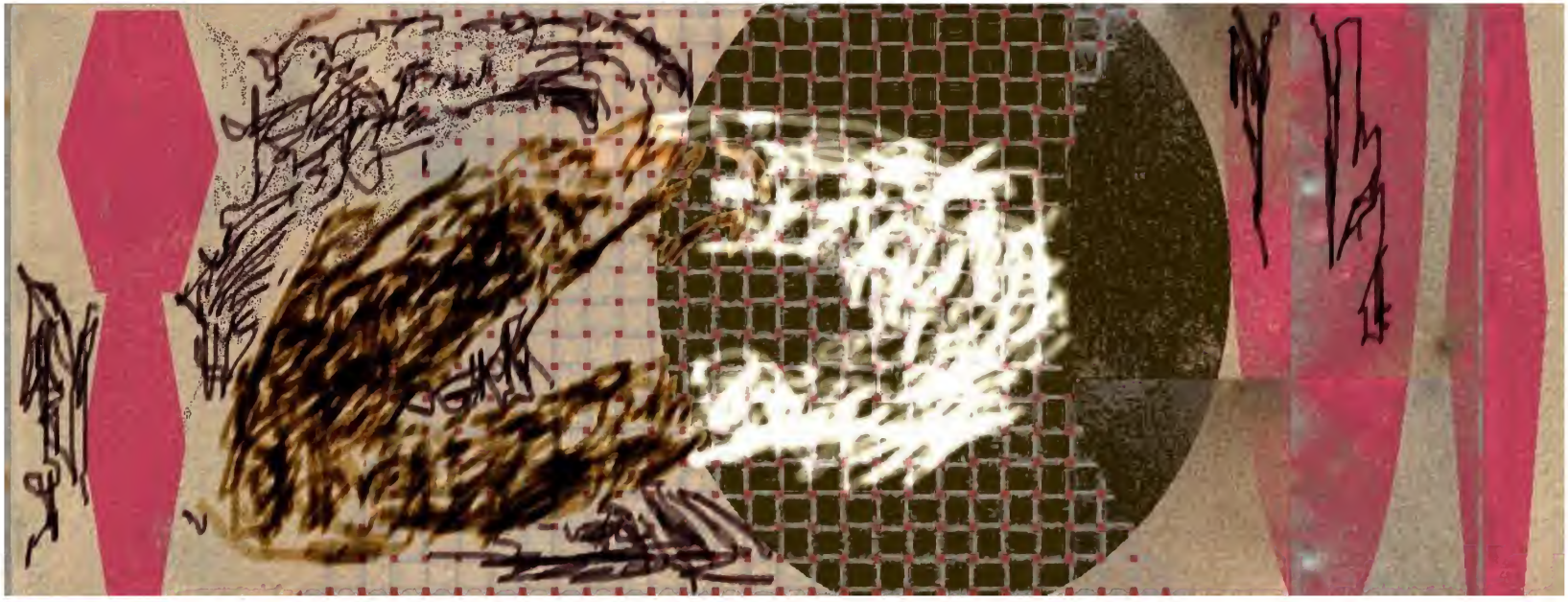
City with a fresco
City within a fresco

(citi = Sanskrit
for "aware")

open and shut case


sound bite etchant : "aghar"

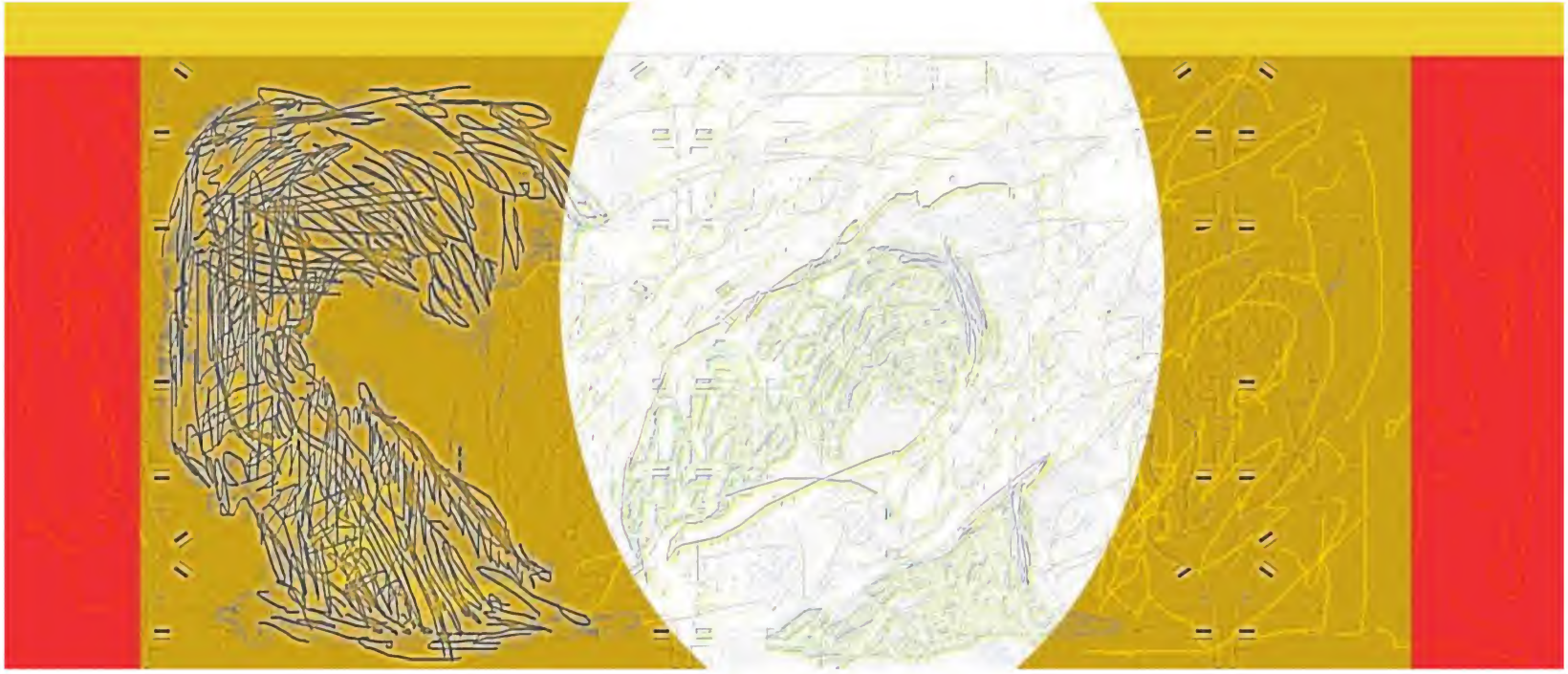


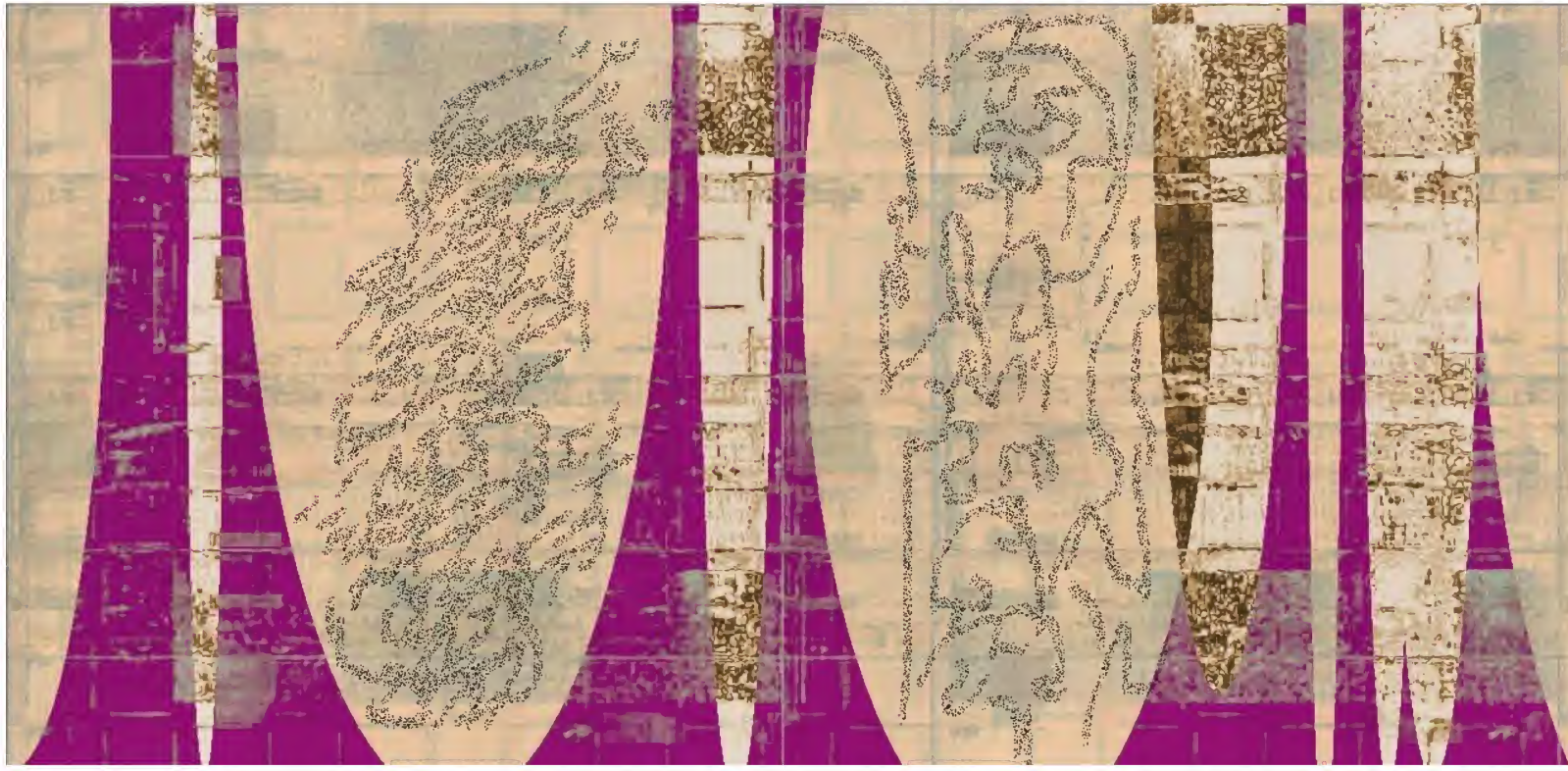


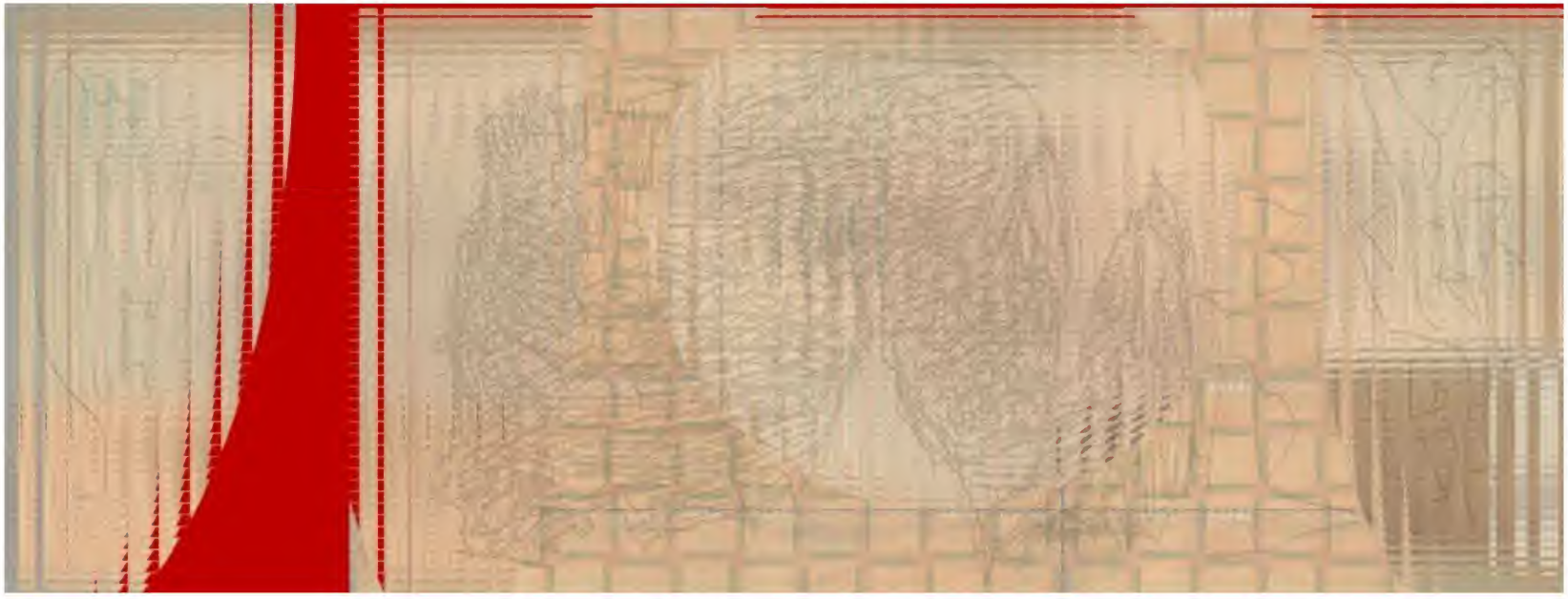
Figurance

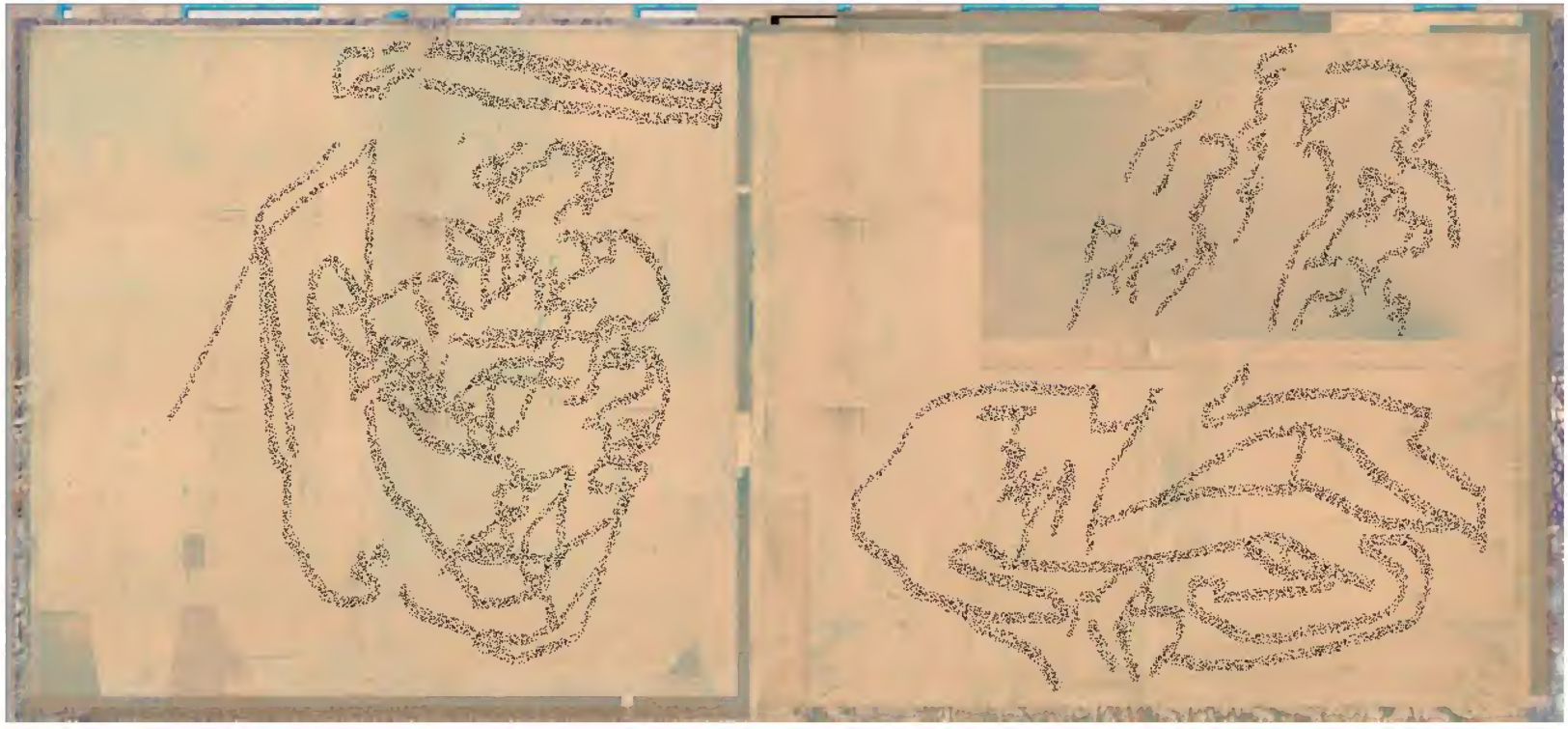
Faculty

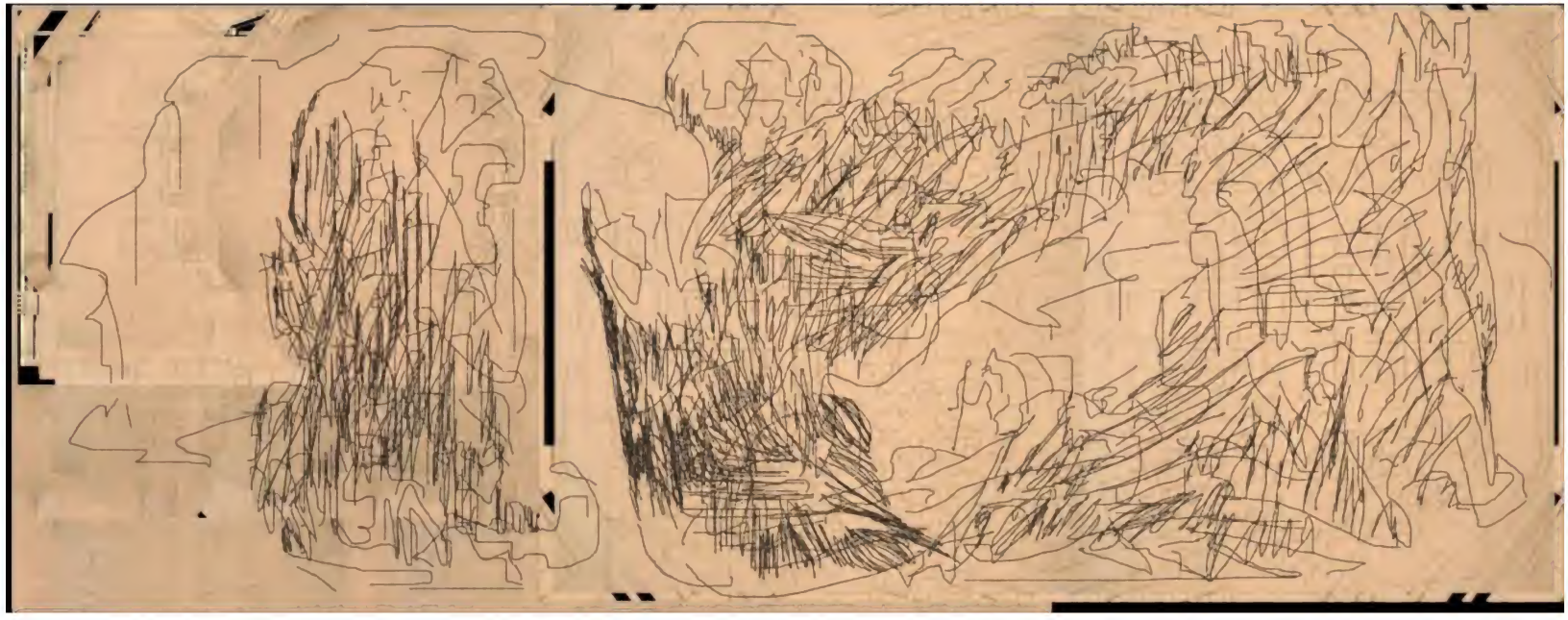
Fable



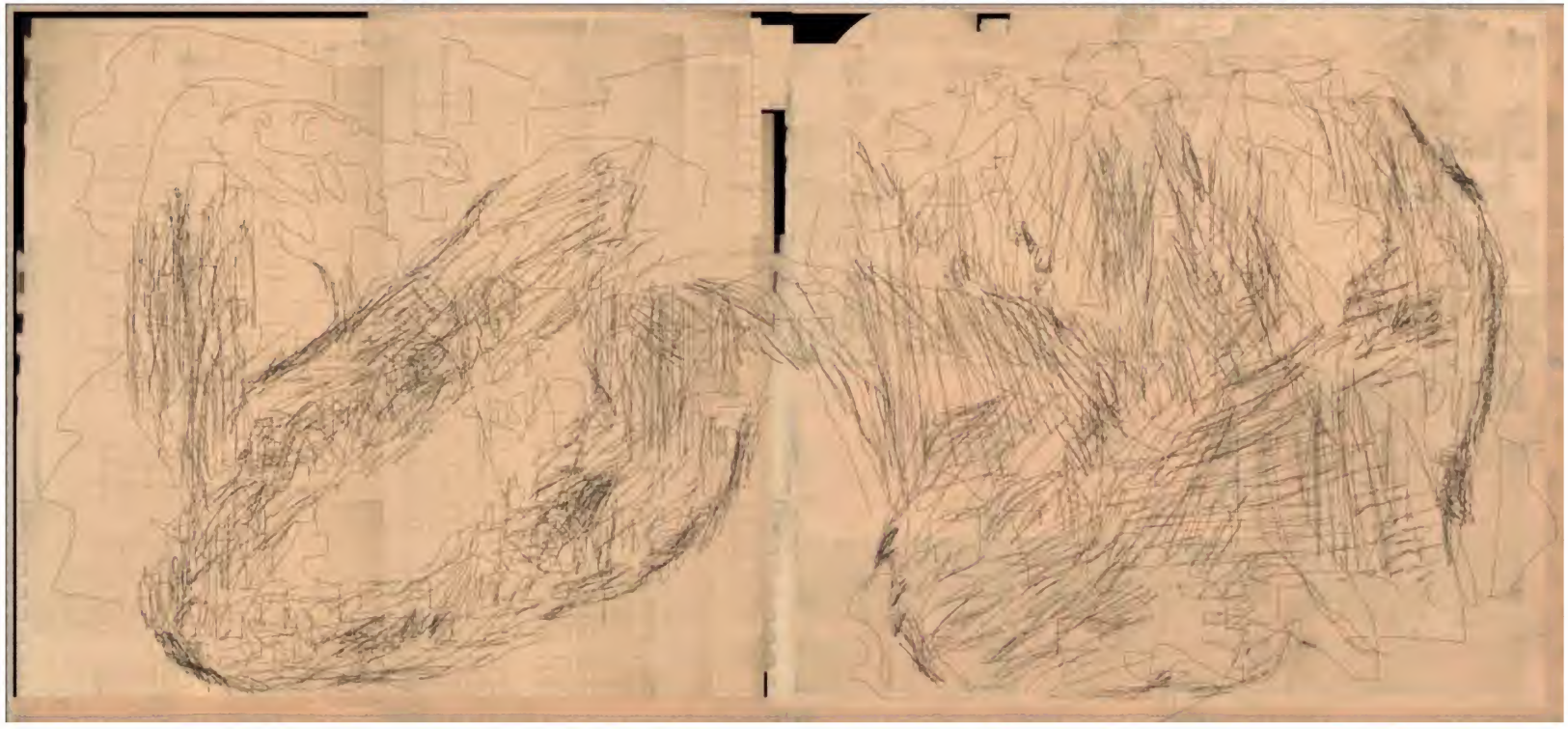


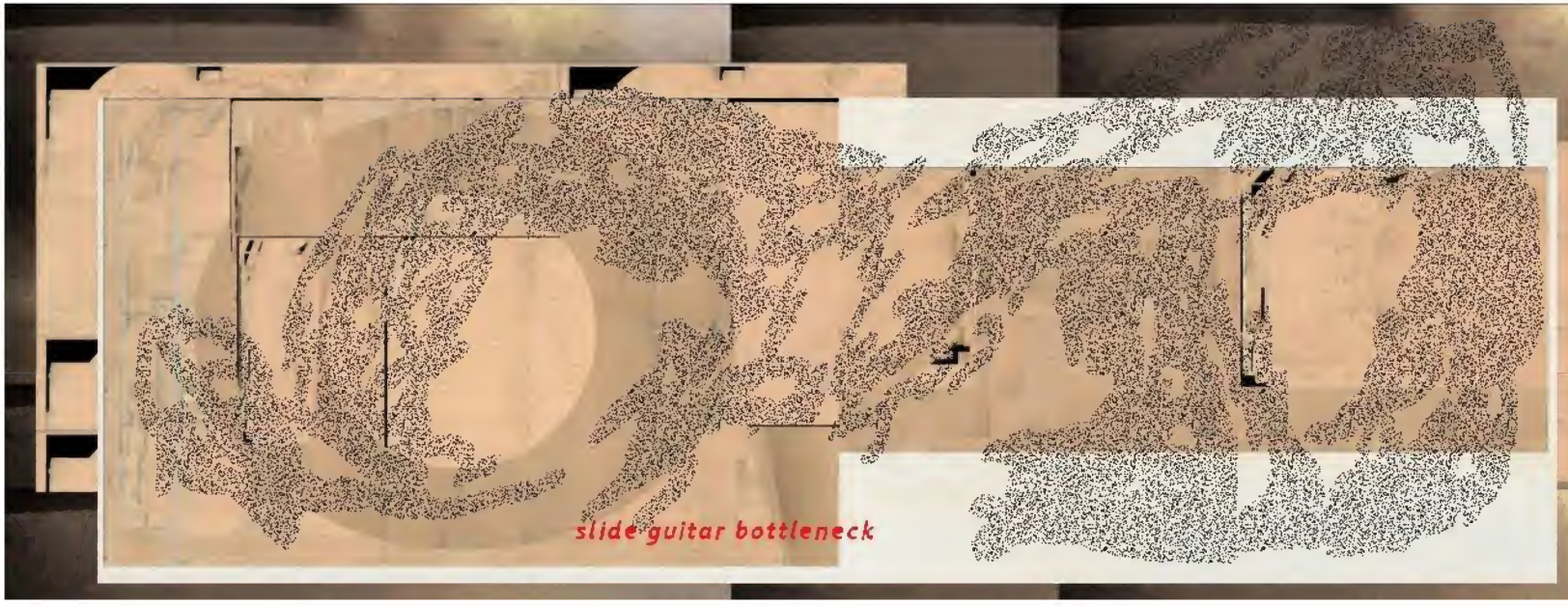






AMAHA
VAGHATINAT
UPASM
RACAKA
Well bucket
GARB
AKARSA
KRSNASITA
Drawing black furrows
PANYUPAKASAM
GRHAHNA
APURANA
PARILEKHANA
AHRTI




slide guitar bottleneck

Sanskrit post sans script
UPASMAMAHANA
Drawing towards self.
VAGHATINATRACAKA Well bucket
GARBHANIRANA
Means of drawing out
USTR
Bull drawing plow
SAMAKARSA
Drawing together
KRSNASITA
Drawing black furrows
AVELILKHA
Drawing for Art objects
AHRTI
Drawing Near
PANYUPAKASAM
Drawing with hand
GRHAHNA Taking or
Drawing up
APURANA
Fully Drawn bow
PARILEKHANA
Drawing all around
restored textless bottleneck

SAMAKARSA
Drawing together
KRSNASITA
Drawing black furrows
PANYUPAKASAM
Drawing with hand
GRHANA Taking or
Drawing up

UPASMAMAHANA
Drawing towards self
VAGHATINATRACAKA Well bucket
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Means of drawing out
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Drawing black furrows
AVELILKHA
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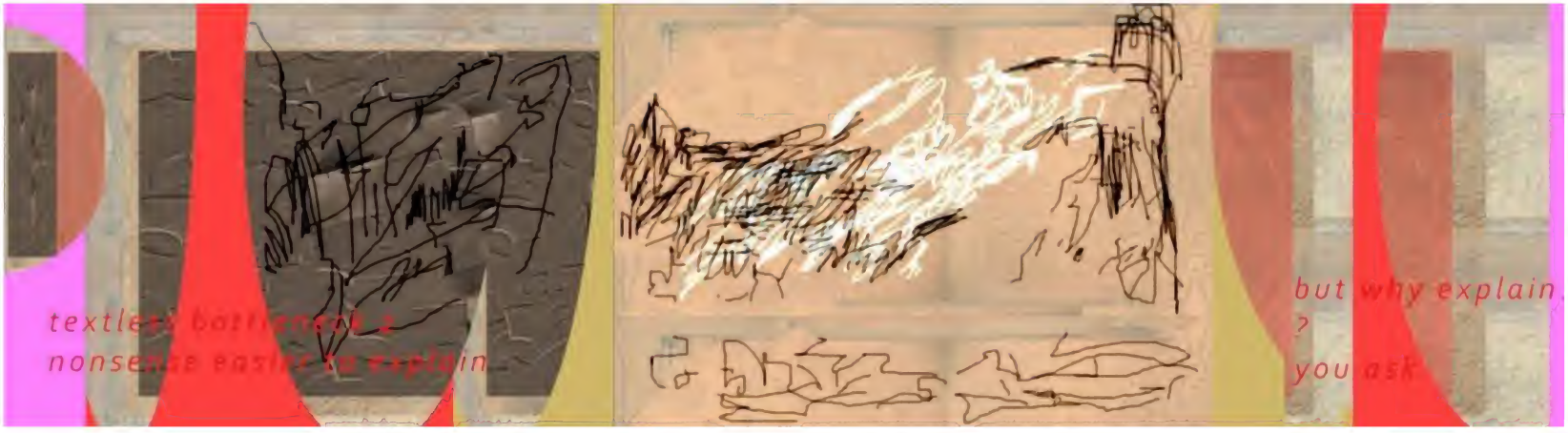
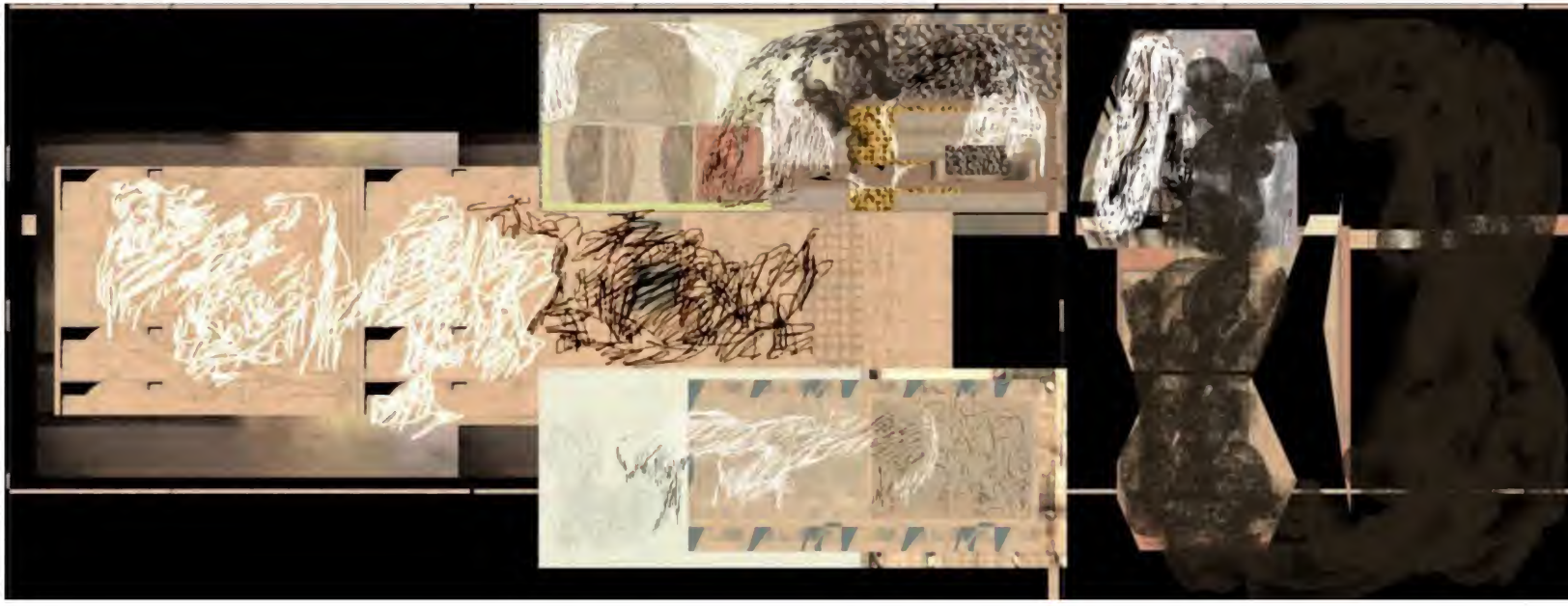
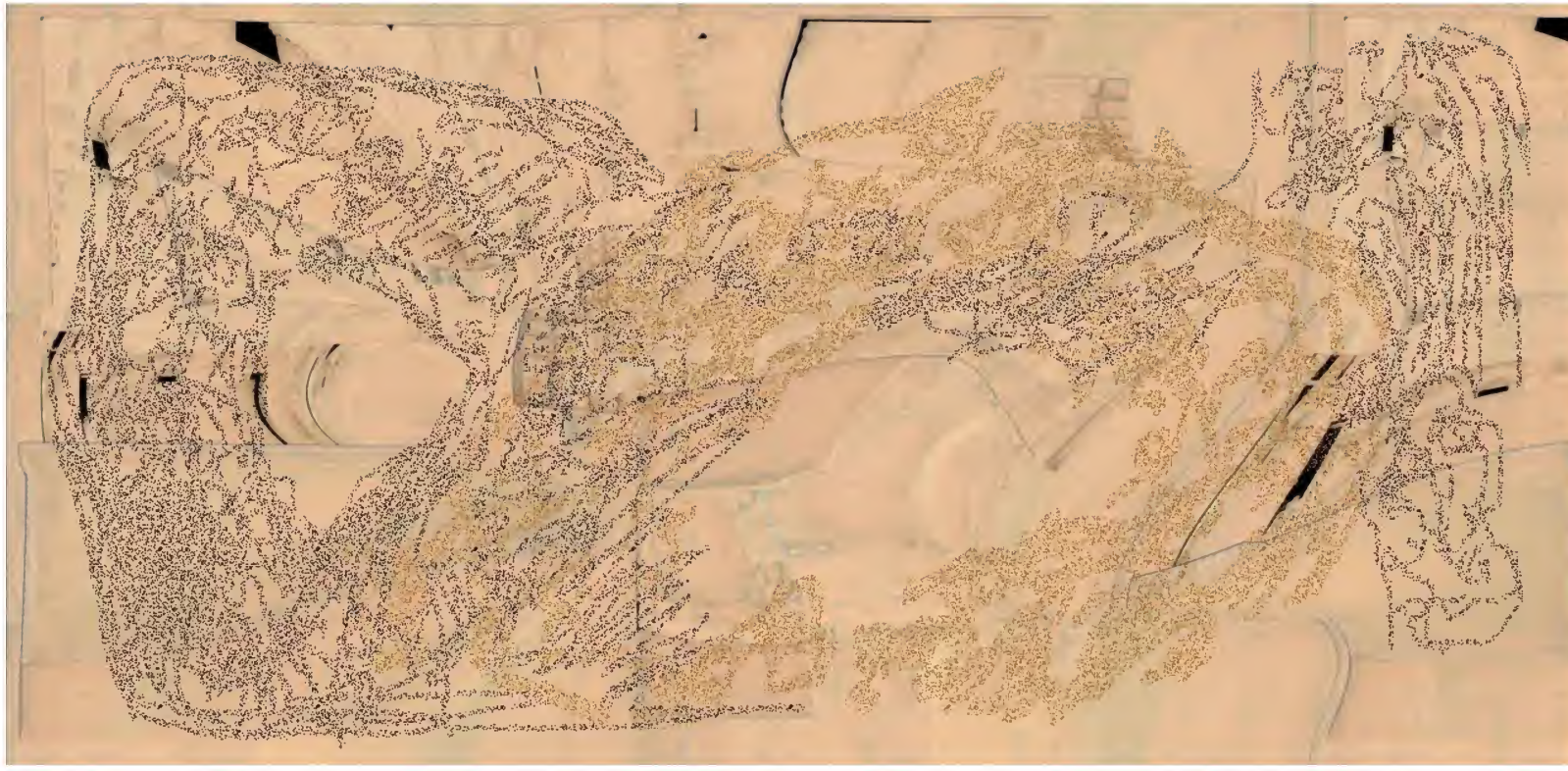
AHRTI
Drawing Near
PANYUPAKASAM
Drawing with hand
GRHAHNA Taking or
Drawing up
APURANA
Fully Drawn bow
PARILEKHANA
Drawing all around

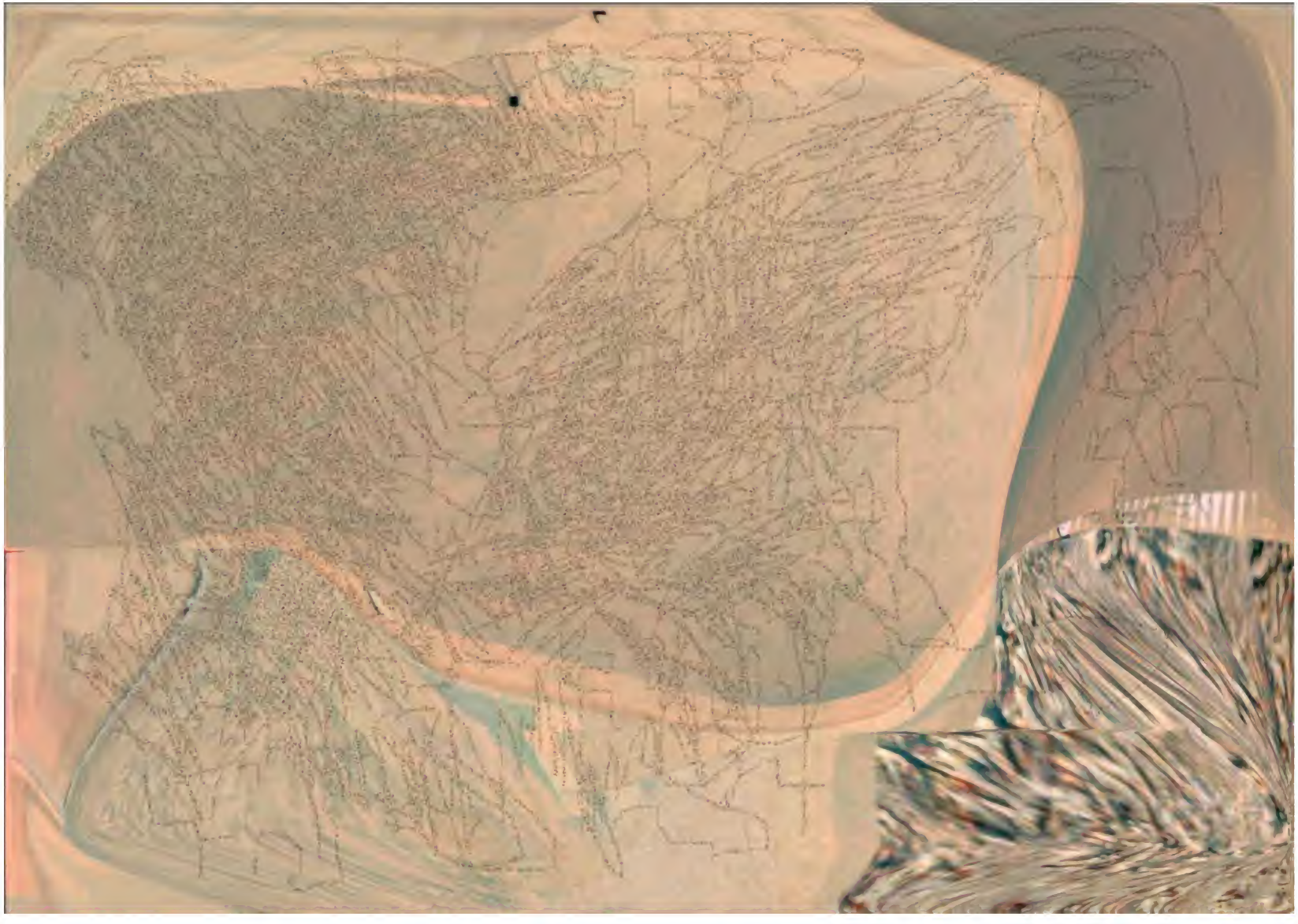
Textless Bottleneck with Geo Mapping Satelites

restless bottleneck 3: a study in residual post praxis indeterminationism


textless battleground 2
nonsense easier to explain
but why explain
?
you ask

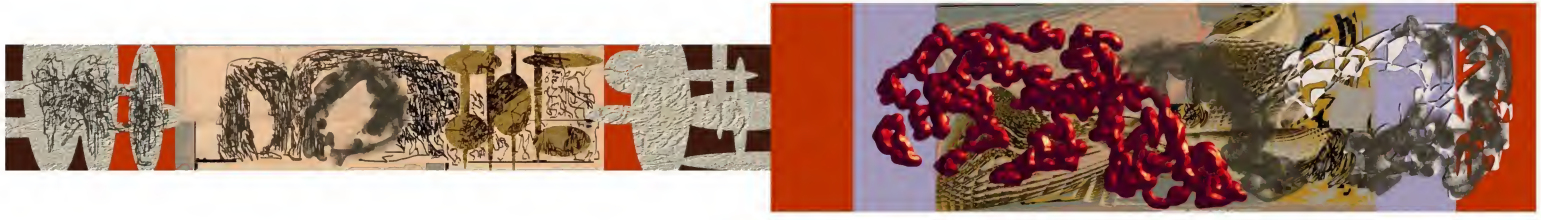






PER LIMMING: PSEUDO- LIMERICKS: (4th PERIOD TRILOGISMS OF COMPUTER DRAWING AS LANGUAGE)

WAS ONCE LEKHA MAN OF LEXIS
WHO IN SUMMHARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL

Limmo-addendum: lexis=Greek-style-summhara-Sanskrit drawing conclusions-gel P.I.E- glass or color - olo=P.I.E. imbrue or Greek-being per finding and following simulacrae

blurb